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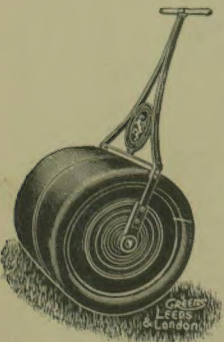
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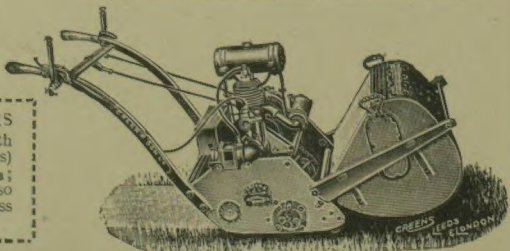
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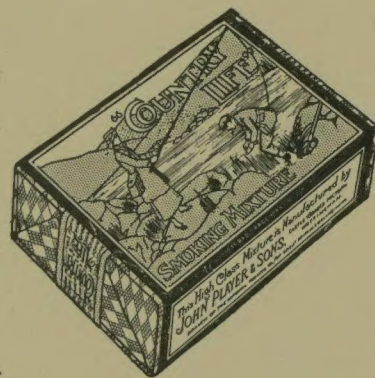
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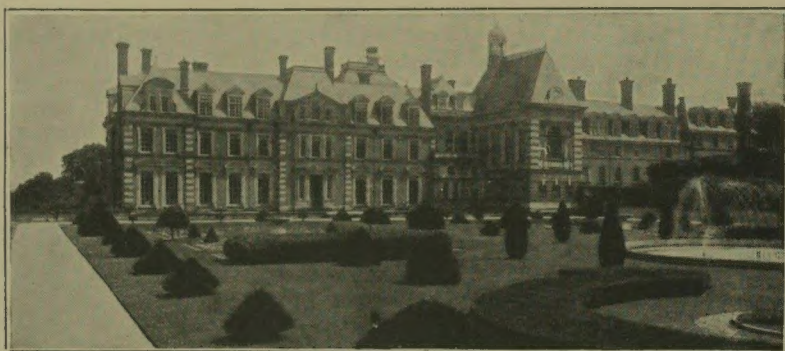
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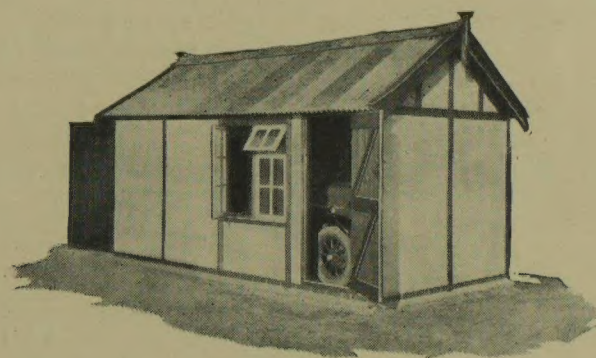
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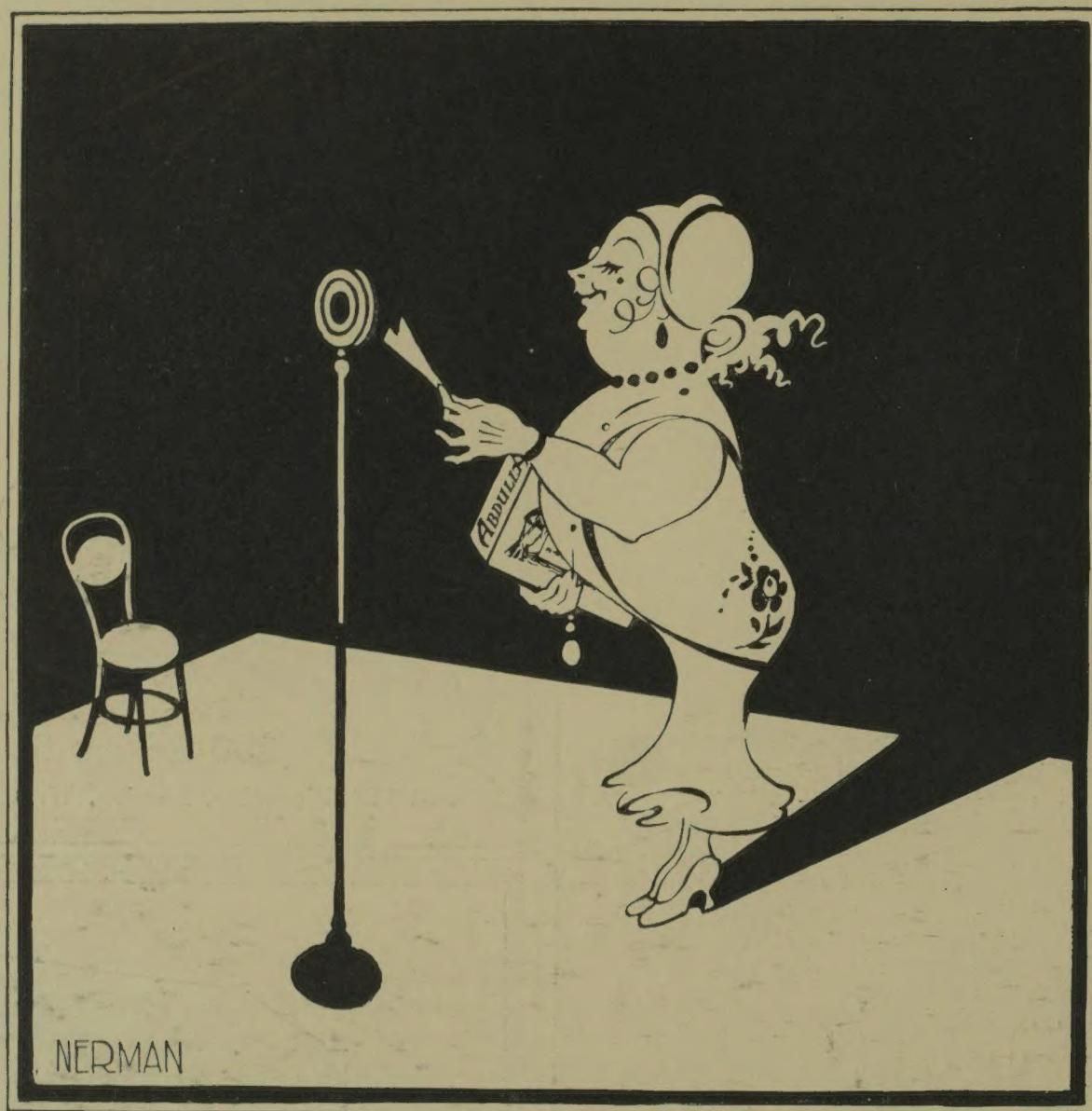
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SATURDAY, APRIL 11, 1931.

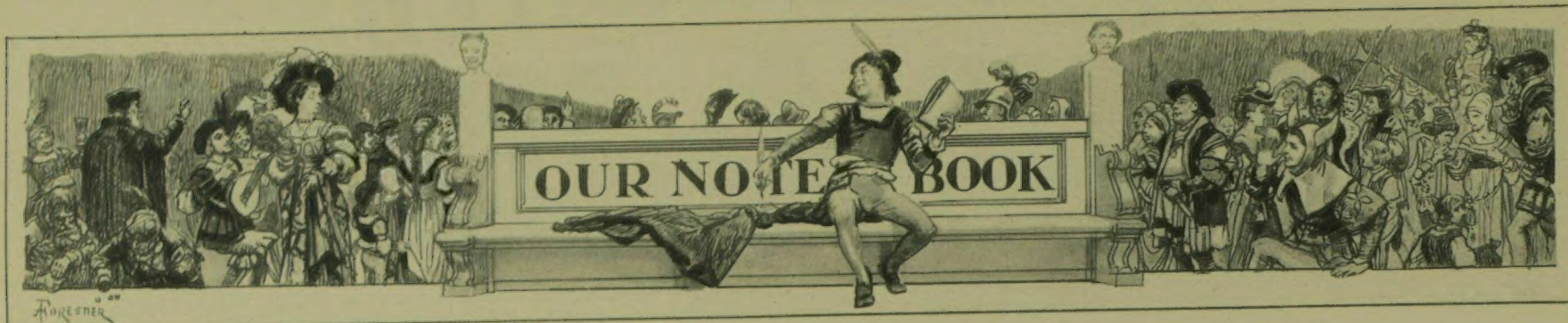


CEREMONIAL COSTUME IN PORTUGUESE WEST AFRICA: BOYS OF ANGOLA ARRAYED FOR INITIATION RITES.

This very interesting photograph (along with those given on page 583 of this number) was taken during the 1930-31 expedition to Portuguese West Africa and Nigeria, sponsored by Mr. Frederick H. Rawson, of Chicago, in the interests of the Field Museum of Natural History in that city. Under the leadership of Mr. Wilfrid D. Hambly, of the Field Museum, the expedition covered 10,000 miles, equally divided between Nigeria and Angola. During the Nigerian portion of the journey valuable assistance was given by Mr. T. C. Bramley, of London. In addition to the collecting of more than 2000 objects for the halls of the Field

Museum, the expedition returned with original ethnological data and phonograph records of the Umbundu language of Angola. A descriptive note supplied with the above photograph states: "During three months of isolation in the bush, boys of eastern and central Angola make costumes and masks which they wear at the wild celebration marking the final initiation ceremony. While subject to the process of initiation the youths suffer great hardships; food is scarce, no fire is allowed, and beatings are given for trivial offences. After circumcision, boys of the Vachokue tribe lie in small cages for two weeks."

PHOTOGRAPH TAKEN DURING THE FREDERICK H. RAWSON, FIELD MUSEUM EXPEDITION TO WEST AFRICA.



By G. K. CHESTERTON.

I HAVE already remarked in this page on the creation of certain critics who, broadly speaking, would substitute a certain classicism, such as is found in the ancients, both for the romanticism and realism of the moderns. There are those, of course, who call classicism cold, especially those who like their own realism or romanticism hot and strong. As a matter of fact, classicism is by no means the vital thing in Humanism. It is especially not the human thing in Humanism. I am by no means sure that I should myself agree with the Humanist leaders in everything. But I do most heartily agree with them in one thing, and it seems to me very much the most important thing. It is substantially this. The Humanist says to the Humanitarian, "You are always telling me to forget divine things and think of human things. And then you talk to me eagerly and earnestly about the pathetic helplessness of human beings, their faulty environment, their fatal heredity, their obvious animal origins, their uncontrollable animal instincts, ending with the old fatalist cry that we must forgive everything because there is nothing to forgive. But these things are not the *human* things. These are specially and specifically the sub-human things; the things we share with nature and the animals. The specially and outstandingly human things are exactly the things that you dismiss as merely divine things. The human things are free will and responsibility and authority and self-denial, because they exist only in humanity."

Upon this pivotal point I am entirely at one with Humanism, but I do not propose to discuss that particular point here. I only wish to record an impression about some of the more violent opponents of Humanism, and especially upon one phrase which abounds in their phraseology and presumably means something in their philosophy. Many who can look back on long and happy lives passed in the character of Young Rebels are very much annoyed at the appearance of this antiquated classicism, especially when it appears (as it generally does) in people rather younger than themselves. And I notice that the slogan to be used against the Humanists is to consist in saying that they are merely Critical, whereas all the people who happen to dislike them are Creative. And, though I have no intention of getting into a quarrel about the word Humanism, I do feel somewhat attracted to an attempt to consider what we mean, and especially what they mean, by the words Creative and Critical.

I take it that the disparagement of the Critical, as compared with the Creative, does not mean that nobody must be allowed to write unless he writes novels; that it is a sufficient condemnation to say that Professor Paul Elmer More has not yet written a murder story, or Professor Babbitt knocked the town endways with a roaring farce. The Humanists are human beings; that, at least, may be tentatively conceded to them; and human beings are allowed to think, even while they do not carve, paint, build, or play the fiddle. But when we consider Creation with a significance a little deeper, we find it a little more difficult. It is much too difficult to dogmatise

about; nor am I dogmatising: I am only asking questions, like Socrates, of people whom I suspect of not knowing what their own dogmas are. What exactly do these exquisitely modern moderns mean when they say that their modern literature is Creative? I strongly suspect that, even when it is clever, it is emphatically not Creative. It is exactly what it accuses its enemies of being: it is Critical. For

and even practical tests: first, that nobody need ever have thought of such a thing if Mr. William Shakespeare had not happened to think of it; second, that while it is an apocalyptic, or titanic, it is not really an anarchic idea; it is gigantic, but it does not merely sprawl; it fits into the frame of thought exactly as the sea fits into all the fretted bays and creeks of the world. Also, in passing, with all its

tragic occasion, it is a *jolly* image: it gives the mere imagination a positive and passionate joy of colour, like the joy of drinking a purple sea of wine. But, thirdly and most essentially, it does reveal the moral mystery that is the whole meaning of such a tragedy; expressed by the knocking without which startles the assassins within; the notion of the thin partition between the crime that is hidden in the house and the sin that fills the universe; what was meant by saying that things said in the inner chamber should be proclaimed from the housetops; the true idea of the Day of Judgment, in which the world is, really and truly, turned inside out. It may also be added that that astonishing phrase is not only a speech, but a gesture. It is dramatic, in the vital sense, to suppose that dipping a finger could suddenly turn all the seas of the world to scarlet. But this very drama is a morality, and it would mean nothing that the seas were scarlet unless the sins were scarlet. . . . But what is all this? This is not Modern. This is not Scientific. This is not in the purely experimental and realistic manner in which the Young Rebels have been writing for the last thirty or forty years. They all say they are Creative, and they ought to know. And, according to their theory of purely Creative art, there ought to be an entirely detached and unmoral attitude on the part of everybody involved. It ought not to matter whether the spot on Lady Macbeth's finger was blood or red ink; or whether she turned the multitudinous seas the colour of carnage or tomato soup. It is evidently a very soothing and insulated condition of intellect, and avoids all the disturbing currents of ethical and theological criticism. There is nothing to be said against it; except that, if everybody were in that scientific state of mind, nobody could write "Macbeth."

And there, as it seems to me, the whole theory of uncritical and uncriticised creative art breaks

down. As a mere matter of fact, you cannot make any sense of "Macbeth" unless you not only recognise but share a decided horror of murder. And how you can be shocked by Murder and not moved by Morality I do not know. And if being Critical means the tracing of these electric wires or burglar-alarms, these live wires of the laws of life which do, in fact, give shocks when they are touched or transgressed, then it is not merely the classical critics who are critical. It is Shakespeare who is critical; nay, it is Lady Macbeth who is critical; she is extremely critical of Lady Macbeth. If the recognition of the real Ten Commandments of life and death is only being critical, then all the great creative artists are critical; and they would not be creative if they were not critical. Lady Macbeth would never see that blasting vision of a bloodshot world, except in the last agony of self-criticism.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

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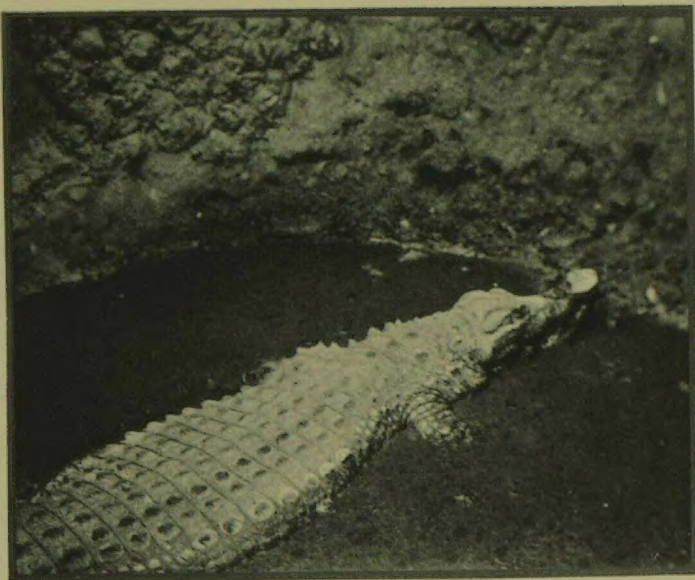
instance, I have a hearty admiration for the amazing vitality and veracity of much of the work of Mr. Aldous Huxley. I think he is the most brilliant of the moderns; and he is admittedly one of the most modern of the moderns. But his work, considered as an intellectual process, seems to me almost entirely Critical.

Of course, it is not easy to point to anything that is entirely Creative. In ultimate philosophy, as in ultimate theology, men are not capable of creation, but only of combination. But there is a workable meaning of the word, which I take to be this: some image evoked by the individual imagination which might never have been evoked by any other imagination, and adds something to the imagery of the world. I call it Creative to write "the multitudinous seas incarnadine." I call it Creative by three real

STRANGE NATIVE CUSTOMS IN WEST AFRICA: FLOGGING CONTESTS; INITIATION FASHIONS; A SACRED CROCODILE.



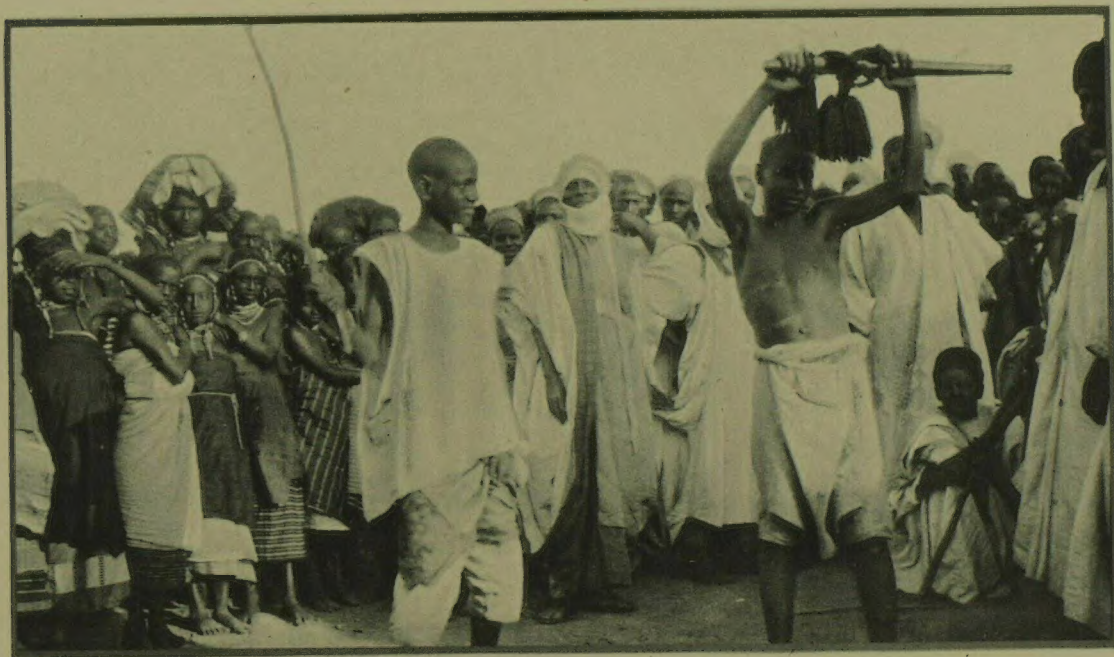
1. A SCENE FROM COMMERCIAL LIFE IN THE FAR NORTH-EAST OF NIGERIA: A BUDUMA TRADER'S REED-CANOE, PROPELLED PUNT-WISE, ON LAKE CHAD.



2. AN ANIMAL "DEITY" INTO WHOSE POOL THE PHOTOGRAPHER NEARLY FELL: THE SACRED WHITE CROCODILE OF IBADAN, NIGERIA—A RARE ALBINO SPECIMEN.



3. RELIGIOUS COSTUME AS WORN DURING INITIATION RITES FOR WOMEN IN ANGOLA: THREE CUSTODIANS OF GIRL NEOPHYTES UNDERGOING THE CEREMONIES, COVERED WITH WHITE AND BROWN CLAY IN DECORATIVE PATTERNS, AND EVIDENTLY RELUCTANT TO FACE THE PHOTOGRAPHER.



4. A CONTEST IN FORTITUDE BEFORE GIRLS WHO REJECT COWARDS: A NIGERIAN BOY (HOLDING A SWORD OVER HIS HEAD) RECEIVING STRIPES (VISIBLE ON HIS BODY) FROM ANOTHER BOY, WHOM HE FLOGS IN TURN.



5. SCARIFICATION AS AN AID TO FEMININE BEAUTY: A GAILY COIFFURED WOMAN OF A NIGERIAN EMIR'S HOUSEHOLD, WITH SCARS ON CHEEKS AND FOREHEAD, AND A WOODEN PLUG IN THE SIDE OF THE NOSE.

As noted under another subject on our front page, these photographs were taken during the recent expedition to West Africa sponsored by Mr. Frederick H. Rawson on behalf of the Field Museum, Chicago, and led by Mr. Wilfrid D. Hambly. Describing the above subjects, Mr. Hambly says: "(1) In north-east Nigeria the Buduma of Lake Chad make canoes from bundles of reeds. These they pole across the lake while trading in cattle and natron.—(2) The sacred white crocodile of Ibadan, Nigeria—an instance of rare albinism—is in charge of a priest, and is kept in a slimy pond. Assured that it had been fed, I stood on the mud wall and pointed the camera downward. A sudden crumbling of the mud nearly made me join the crocodile.—(3) Three Van 'Gangela women of

east central Angola, custodians of girls undergoing initiation.

—(4) Near Shendam, Nigeria, a group of Fulani held contests in which one boy flogged

another and then received from him the same number of blows. The girls are interested in the fortitude shown, because no maid will accept a coward.—

(5) A woman of the household of the Emir of Fika, at Potiskum, Northern Nigeria."

BOOKS OF THE DAY.

BOYS reveal in tales of adventure, but how many preserve the taste in after life, when they have joined the black-coated brotherhood? In my time it was generally something with Red Indians in it; or, if not, Sepoys or Zulus. Jules Verne was in a class by himself, but nowadays his fantasies have become reality, and no adventure-story is complete without aircraft or submarines. My own favourites were sea-stories of the "wooden walls" period—"The Three Midshipmen" and "The Three Lieutenants," which the parental library contained in bound volumes of the old "Union Jack." How well I remember gloating over the illustrations, with the wigs and knee-breeches, the cocked hats and cutlasses, the broadsides and the tangles of shattered rigging! I was far keener on those old frigates and seventy-fours than on the contemporary ironclads. Perhaps it was such memories that drew me, early in the war, to a certain hut behind the Admiralty; but there was no demand for persons of "forty years on," though possessing much knowledge of naval operations derived from the works of Kingston, Henty, and Ballantyne. Otherwise, I might have been qualified to bring some nautical experience to bear upon at least one of the books included in this week's convoy.

The war provided opportunities for sea adventure that must have satisfied the most gluttonous of fire-eaters. Unhappily, it provided them also for those who did not want them, including hundreds of women and children to whom adventure merely meant being blown up and drowned. The tale of that too adventurous time is told fully in "THE GERMAN SUBMARINE WAR," 1914-1918. By R. H. Gibson, author of "Three Years of Naval Warfare," and Maurice Prendergast, Editor of "Jane's Fighting Ships," 1916-21. Foreword by Admiral-of-the-Fleet Earl Jellicoe. With twenty-four full-page illustrations and ten Charts and Graphs (Constable; 36s.). This is a book of permanent historical value, and of absorbing, if often painful, interest. In commending it both to naval officers and the general public, Lord Jellicoe says: "The fullest information is given in regard to the German submarines, particulars of their design, numbers, and distribution, the rate at which they were commissioned and lost, and in most cases the fate which overtook them."

Although sensationalism is far from the author's purpose, it is impossible to exclude from such a record the element of horror. The doom of the *Lusitania* was only one among a long tale of similar tragedies, such as the sinking of the Irish mail-boat *Leinster*, an outrage that stirred even Lord Balfour's philosophic calm to "a warmth of indignation unbefitting a Foreign Secretary," causing him to declare: "Brutes they were when they began the war, and brutes they remain." Even to those who followed the news of events closely from day to day, this vast conspectus of destruction will probably come as a surprise. The mere summary, stated in cold statistics, is sufficiently appalling. "The submarines," we read, "sank 11,153,000 tons of shipping. Of this colossal total, Britain's loss was 2099 ships of 6,635,059 tons gross, with 12,723 civilian lives, and 578 fishing-craft of 57,583 tons (with 98 fisher-folk)." Others were sunk by mines laid by submarines.

If the U-boats caused infinite suffering, they themselves were not immune. "The total war losses were 178. . . . The death-roll amounted to 515 officers and 4849 warrant officers and men." Of the many passages describing the fate of individual U-boat commanders, one in particular seems to satisfy poetic justice. On Sept. 7, 1917, Walther Schwieger, in command of "U 88," left his base in company with another U-boat for a cruise. "Those on board the other boat," we read, "heard a terrific explosion. . . . Schwieger must have hit a big mine head-on, and possibly detonated his bow torpedoes in one great crash. So perished the man who had struck down the *Lusitania*, the *Hesperian*, and the *Cymric*." The sinking of "U 29" (Commander Weddigen) by H.M.S. *Dreadnought* evokes different feelings. "As an elephant might tread down the coils of a hooded cobra, so did the immense bulk of the famous battle-ship crush underfoot her viperine opponent. The bows of the submarine were thrown up, plainly displaying her number; then the seas covered her riven hull for ever. Such was the end, in ship-to-ship combat, of one of Germany's most chivalrous captains. Brief and brilliant had been his course athwart the dark firmament of war; flawless was his starry flight, undimmed by any dishonour. His humane conduct had won him, from his victims off the Scillies, the half-rueful and half-jesting sobriquet of the 'polite pirate.'"

Incidents like that just described emphasise the deplorable stupidity of warfare that sets people killing each other who might otherwise be excellent friends. A similar instance occurs in a book where submarine-hunting forms an interlude in the more rational business of Antarctic exploration, namely, "ENDURANCE." An Epic of Polar Adventure. By Commander Frank Worsley, D.S.O. Preface by Earl Jellicoe. Illustrated (Philip Allan; 21s.). It was early in April 1917 that Commander Worsley arrived

in London after the great adventure with Shackleton in the Antarctic, and immediately "bombed" the Admiralty for a job. "A fortnight later," writes the author, "I was appointed to the command of His Majesty's ship 'P.Q. 61.'" In the following September he succeeded in ramming and sinking a German submarine, the "U.C. 33," from which the sole survivor was the Captain, Ober-Leutnant Albert Arnold. "Next morning," we read, "the German Captain, a tall, slender, well set-up young fellow, of agreeable manners, breakfasted with us in the ward-room. He remarked, 'If you'd given me three more seconds to submerge, I should have been all right.' After we had

Aug. 1, 1914, in the ship

Endurance, of which Commander Worsley was the master. After having described the loss of their ship, crushed in the tremendous grip of the moving ice, the author tells anew the stirring tale of the boat journey from Elephant Island to South Georgia, and the return to rescue the marooned men. The last three chapters describe Shackleton's later journey south in the *Quest*, and contain a very moving account of his death. It was well that this story should have been told again, to supplement Shackleton's own book, "South," for, as Lord Jellicoe says in his foreword, "he would not speak of his sacrifices for the welfare and safety of his men." Commander Worsley's book, with its sense of comradeship and invincible good humour, is one of the best of its kind I have come across. It is a worthy memorial of his old chief, to whose character and achievements he pays, in conclusion, a glowing tribute.

Another form of modern adventure is represented in "THE AIRSHIP." Its Design, History, Operation, and Future. By Christopher Sprigg. With sixty illustrations (Sampson Low; 12s. 6d.). This book has a special interest just now in view of the recent report on the "R 101" disaster,—an event which the author discusses in its bearing on future development. "The disaster," he writes, "is likely to set on foot the removal of the remaining weaknesses of the airship. . . . The first step to secure safety is the substitution of helium for hydrogen. It is not going too far to say that, at any rate for predominantly overland routes, the substitution is all that is necessary to eliminate all danger to the airship passenger and make the airship as safe as any vehicle in existence. . . . It is difficult now," he continues, "to understand the motives in installing crude-oil engines in R 101 with the object of avoiding fire risks, when the ship carried 5,000,000 cubic feet of potentially inflammable gas. . . . As a result of the disaster to R 101, the ban on the export of helium from America is in process of being removed. L.Z. 128, the new Zeppelin, will utilise helium instead of hydrogen."

Airship progress has, for the time at least, received a setback. The author considers that the airship to-day is at the most critical stage of its history, and that twenty years hence it may be either extinct or predominant. He discusses the relative capacities of airships and aeroplanes, and points out that the airship's military value had been proved by the end of the war to be virtually nil. He gives an interesting chapter on the history of the Zeppelins, with statistics of their numbers and losses. In discussing future possibilities he mentions Sir Dennistoun Burney's theory of a revolutionary type of airship which, instead of being cylindrical in shape, would be broader than it was high and fitted with two huge floats for skimming on water. The writer ends on an optimistic note. "If," he says, "the large rigid (airship) justifies its principles—and the faith of such believers as Zeppelin, Maitland, Rosenthal, Scott, and Eckener—then it will represent the most dramatic and spectacular climax of man's conquest of the air. Cruising at 80 knots, over 1000 feet in length, squat and bluff as a battle-ship, and carrying, over 3000 mile stages, its complement of some 700 souls, it will end forever the territorial tyranny exercised since time immemorial by the natural divisions of land and sea."

I conclude with the usual list of "kindred books," about which, unfortunately, there is only room for a few words. We come back to the sea in "ROLLING HOME." When Ships were Ships and not Tin Pots. By Captain William Morris Barnes (Cassell; 12s. 6d.). Whoever would learn how a sailor really thinks and talks and writes should read these thoroughly salted yarns covering a life's experience afloat. There are two chapters on the war, in which the author describes how he spent three days and nights adrift after his ship, the *Saxonian*, was sunk by a submarine; and how later he was in a small fishing-craft fitted up as a decoy which rammed and sank the U-boat that torpedoed her. Captain Barnes is a humane man, and does not boast of that exploit. "Sometimes," he says, "it makes me feel miserable and I don't care about ever talking much about it." The other items on the list, which all promise entertainment after their kind, are "THE PACIFIC." By Stanley Rogers. Illustrated by the author (Harrap; 7s. 6d.), a study of the historical associations of the Pacific Ocean; "MY SOUTH SEA ISLAND." By Eric Muspratt. With Portrait (Martin Hopkinson; 7s. 6d.), an adventurous young man's first book describing life at a coconut plantation on San Cristoval; "SHIPSHAPE": or, Sea Legs without Tears. By Edmund Vale. With Drawings by F. H. Glazebrook and Ruth Vale (Dent; 6s.), a guide to sea-travel in all its phases, written by a landsman for landsmen. As a sea-tourist the author of this last book is not wholly satisfied with "the floating hotel ideal." His final word is: "'Make your ships shippy!' would be my slogan—almost as shippy as yachts—then you will recapture the spirit of Homer, and Romance and Travel will have a real chance to go hand in hand again." C. E. B.



BY A MEDIEVAL SCULPTOR, THE 400TH ANNIVERSARY OF WHOSE DEATH IS BEING COMMEMORATED IN GERMANY: THREE PAINTED WOODEN BUSTS BY TILMAN RIEMENSCHNEIDER—"THE THREE APOSTLES OF FRANCONIA"; IN THE NEUMÜNSTER KIRCHE, AT WÜRZBURG.

In the Middle Ages (especially in the fourteenth century) Lower Franconia was the seat of an important school of sculpture, the chief representative of which was Tilman Riemenschneider, sometime burgomaster of Würzburg, who lived there from 1483 until his death in 1531. He may be considered as the greatest Franconian sculptor, and he produced some works of unparalleled value. Many of his masterpieces are preserved in the Luitpold Museum in Würzburg, but some very fine examples are also to be found in Berlin, Munich, Nuremberg, and London. The "Three Apostles of Franconia," illustrated here, are among his best-known works. The busts represent the three saints—Kilian, and his companions, Kolonat and Totnan—who were martyred at Würzburg in 689.

taken his photograph, Stenhouse conducted him ashore with an escort and handed him over to the military guard. Just as he was leaving, I remember, he asked me to come to Germany as his guest when the war was over."

It may be recalled that the late Sir Ernest Shackleton's South Pole Expedition described in this book started on



THE GRIM AND UNFLINCHING REALISM OF PORTRAITURE ACHIEVED BY TILMAN RIEMENSCHNEIDER: THE HEAD OF BISHOP RUDOLF VON SCHERENBERG, ON THE TOMB IN WÜRZBURG CATHEDRAL.

Tilman Riemenschneider, most famous of Franconia's sculptors, is remarkable in that, while his early works belong to the late Gothic school, he later evolved a peculiar "Franconian Renaissance" style which showed distinct Italian influence. His best-known works are his "Adam and Eve" (seen on the opposite page), the "Creglingen Altar" and the tomb of Henry II. and his wife, Cuingunde, in the cathedral at Bamberg; also the "Three Apostles of Franconia," illustrated on this page.

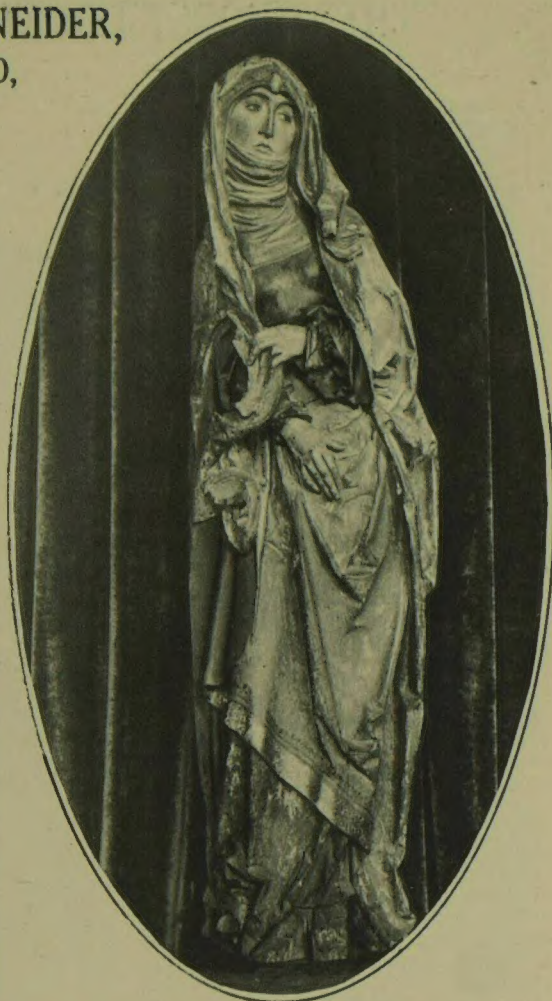
MASTERPIECES BY TILMAN RIEMENSCHNEIDER,
A 15TH-CENTURY FRANCONIAN DONATELLO,
THE 400TH ANNIVERSARY OF WHOSE
DEATH IS BEING COMMEMORATED.



A SANDSTONE FIGURE OF THE MADONNA AND CHILD
IN THE NEUMÜNSTERKIRCHE, WÜRZBURG.



A PAINTED BUST OF THE MADONNA—A WORK WHICH RIVALS
CONTEMPORARY ITALIAN STATUARY IN ITS COMPOSITION
AND DETAIL.

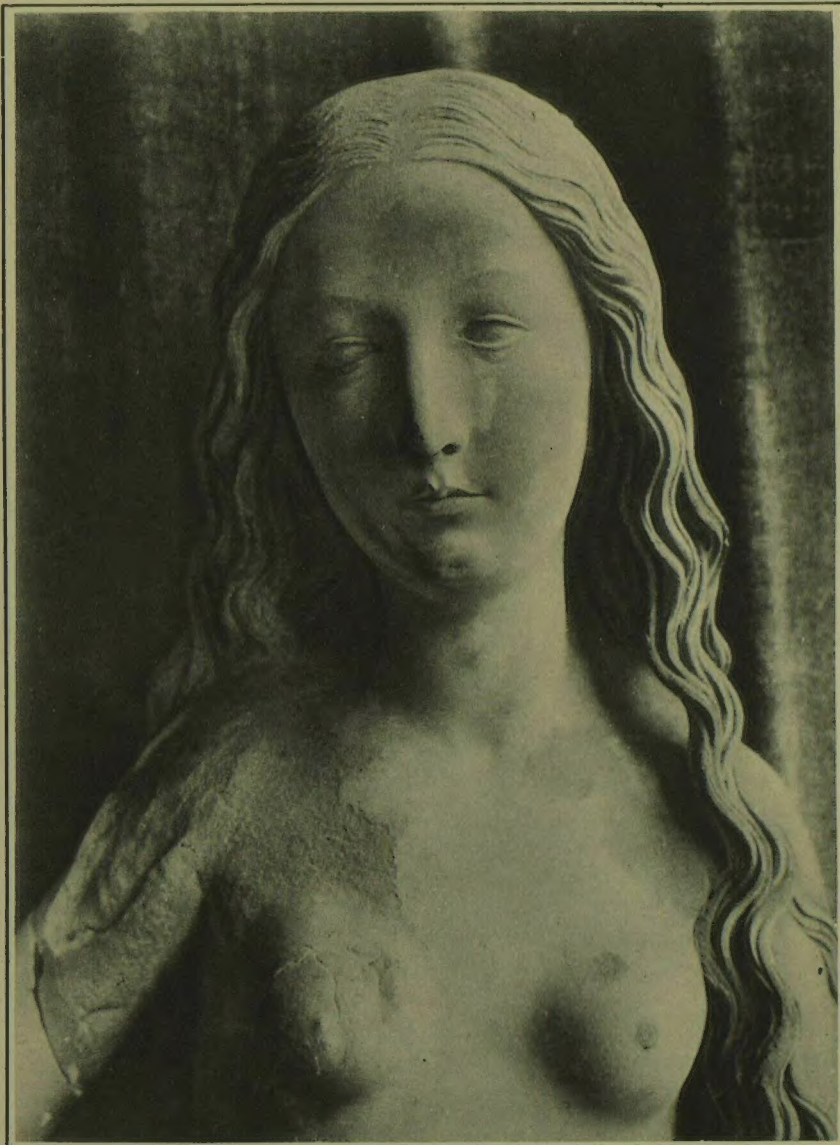


THE MOURNING "MADONNA OF ACHOLZHAUSEN":
IN THE LUITPOLD MUSEUM, WÜRZBURG.



AN "ADAM" BY TILMAN RIEMENSCHNEIDER: THE HEAD OF A FINE FIGURE
WHICH IS IN THE RESTRAINED EARLIER MANNER OF THE SCULPTOR.

In German sculptural art of the last decades of the Middle Ages the work of Tilman Riemenschneider bulks very large. Since the romantic revival tore their veil of anonymity from mediæval artists, the masterpieces of this sculptor have come into their own, and many German museums boast possession of creations from his hands. Riemenschneider was born about 1460. He went to Würzburg in 1483 and spent the rest of his life there. He stands on the threshold between two modes of thought. His work has its roots entirely in late Gothic soil; but he ended with reconciling himself to the new Italian influence which was making itself felt in Germany during his lifetime. Burger Tilman Riemenschneider's existence was closely bound up with that of Würzburg. In 1504 he was elected



AN "EVE" BY RIEMENSCHNEIDER—A COMPANION TO THE ADAM: THE HEAD
OF A STONE FIGURE EXECUTED IN THE SCULPTOR'S AUSTERE GOTHIC MANNER.

city councillor, and he was burgomaster from 1520 to 1524. When the storms of the Peasants' War swept over Franconia in 1525, Riemenschneider took sides with those councillors who opposed the ruling Prince-Bishop, and after the latter's victory he was ejected from the council. He was liberated from prison on August 8, 1525, and died on July 8, 1531. The four-hundredth anniversary of his death is being appropriately commemorated in Würzburg: an addition to the Luitpold Museum will be dedicated to the memory of the great artist to house his finest works from the museum's collection. Furthermore, a comprehensive exhibition of his works opened at the Hanover Museum of Art and Provincial History on April 5. All the sculptures here illustrated are at Würzburg.

THE ODDEST-LOOKING ANIMALS IN THE WORLD: THE CLOWNISH SLOTHS.

PHOTOGRAPHS BY FRANK M. CHAPMAN.



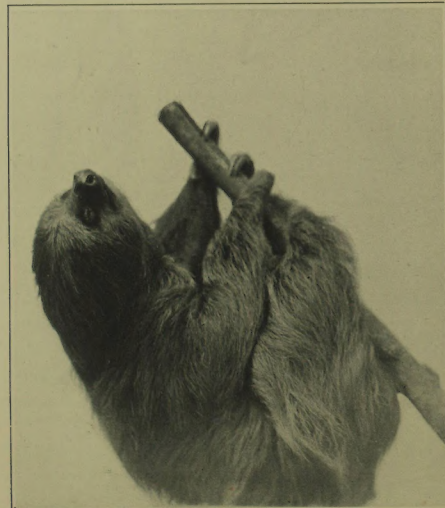
AN AI, OR THREE-TOED SLOTH, ON THE GROUND: SLUGGISH ENOUGH IN ITS NATURAL HOME, THE THREE, THE SLOTH, HAVING ELONGATED FORE-LIMBS AND COMPARATIVELY SHORT HIND-LIMBS, IS ALMOST A CRIPPLE WHEN ON THE LEVEL.

Those odd-looking animals, the sloths, represent one of the most curious of all Nature's experiments; and, seemingly, an experiment not entirely successful, for the existing sloth—curious creatures with limbs especially modified to enable them to climb or hang downwards on branches—rank as one of the few remaining survivors of a once great, but now waning, group which is famous for a host of fantastic prehistoric representatives, some of them colossal in bulk. *Megatherium* was the giant among the ancestral ground sloths, measuring some 16 ft. long. *Myiodon* was smaller, but probably rejoiced in a covering of thick hair and bony nodules of irregular shape and size, as was noted in an extremely interesting article on the extinct fauna of South America which appeared on our

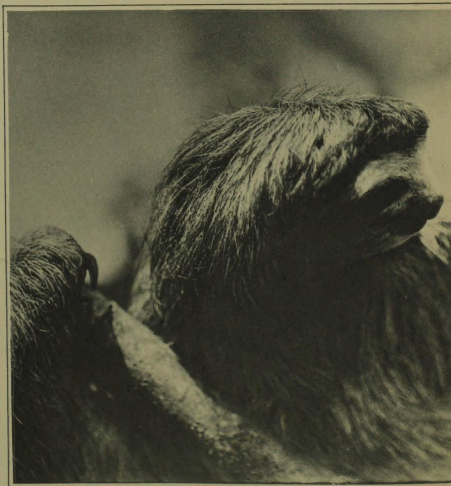


DIFFERENTIATED FROM THE THREE-TOED SLOTH BY THE NUMBER OF DIGITS ON ITS FORE- FEET: A TWO-TOED SLOTH (UNAID), LOOKING VERY LIKE A LIVING HEARTH-RUG.

Science page not long ago. The modern sloths fall into two families: one with two functional toes on the fore-foot and three on the hind, and another with three functional toes on each foot—whence the names under the photographs on these pages. Another peculiarity of sloths is that their long, coarse hair harbours microscopic green algae which aid in increasing the "invisibility" that is theirs when they are in their regular home, the trees. Mr. Frank Chapman, who took these unusual photographs, also devised the apparatus by which the pumas, ocelots, peccaries, tapirs, and other shy inhabitants of Barro Colorado were induced to snapshot themselves at night. A series of these remarkable animal self-portraits, it will be remembered, was reproduced in our last issue.



A TWO-TOED SLOTH MADE CAPTIVE ON BARRO COLORADO ISLAND: AN "EXHIBIT" IN THE UNITED STATES ZOOLOGICAL RESEARCH "LABORATORY" IN GATUN LAKE.



AN ANIMAL ARTISTE WITH THE FACIAL EXPRESSION OF A GROTESQUE AFRICAN FETISH-DANCE MASK: A PROFILE PORTRAIT OF A THREE-TOED SLOTH ON BARRO COLORADO.

ONE OF NATURE'S CLOWNS HANGING UPSIDE-DOWN: A THREE-TOED SLOTH PHOTOGRAPHED IN A TYPICAL POSTURE IN CAPTIVITY ON BARRO COLORADO ISLAND, IN THE PANAMA CANAL ZONE, WHICH THE UNITED STATES HAVE MADE A SANCTUARY FOR THE CONSERVATION AND STUDY OF TROPICAL LIFE.



AN ARTISTE WITH A GROTESQUE EXPRESSION: A FULL-FACE "CLOSE-UP" OF A THREE-TOED SLOTH—SLUGGARD, "CLOWN," AND CURIOSITY—A TRUE REPRESENTATIVE OF THE ODDEST-LOOKING ANIMALS IN THE WORLD.

"THAT GREAT COMMANDER AND ABLE SEAMAN."

BEING AN APPRECIATION OF

"THE LIFE OF SIR JOHN NARBROUGH": By FLORENCE E. DYER.*

(PUBLISHED BY PHILIP ALLAN.)

SIR JOHN NARBROUGH, says Miss Dyer, "was one of the many 'tarpaulin Admirals' whom Norfolk has given to the Navy, men who, beginning on the lowest rung of the ladder, learnt, as they climbed it, every detail of the seaman's art and craft." He was born in 1640, a year momentous in the relations between King and Parliament; he died in 1688, on the eve of another revolution. But he took little part in politics. By birth probably, and by temperament certainly, he was a Puritan; yet he was a personal friend of the Duke of York, for whose ability as a seaman he paid the warmest tribute. "His demeanour, eminently correct to all with whom he came in contact," was never ruffled by political intrigue. It was as a sailor that he made his name, and he made it through hard work and ability.

Two other names are linked with his in the annals of the Dutch wars. Sir Christopher Myngs was senior to him, Sir Cloudesley Shovel junior; "their lives and sea-service overlapped each other 'in a singular kind of descent'; they were also closely connected by personal and family ties." Narbrough served as cabin-boy in Myngs' ship. Myngs was his patron, just as he, later on, was to become Shovel's. Little is known of his early sea-service, but after he had joined the Navy he soon proved that he had "brains on both sides of his head," and quickly gained promotion.

It was, indeed, an excellent moment to embark on a naval career. "During the Restoration period there was an increased tendency to regard the King's ships as a definite commercial asset. The King and the nation wanted more trade in order to make more money and used the navy to help them to obtain it." War was on the point of breaking out between England and Holland when Myngs and Narbrough, respectively as Captain and Lieutenant, joined the *Portland*. Both countries had grievances. The war was almost entirely commercial in its origin; towards the end the French came in on the Dutch side, but rather to redeem their promise than from a wish to be of service to the Dutch. In the "Four Days' battle Sir Christopher Myngs was killed. "Hee dies so much like a man" (wrote Edmund Verney) "that he is more the subject of envy than pity." The death of his patron was a loss to Narbrough; but he could already stand on his own feet. In the autumn of 1666 (the war ended in July 1667) he was promoted and given command of the *Assurance*.

As Captain of the *Assurance* he took part in the West Indian Campaign—an expedition aimed against the Dutch, who had seized the colony of Surinam and were causing great uneasiness to the English settlers throughout the West Indies. Sir John Willoughby succeeded in recovering the colony that another Willoughby had founded. "Of the 225 men who formed the Dutch garrison, 56 were killed or wounded." Narbrough was seriously wounded, "along with Several Inferior Officers and Private Men of which there was noe account taken." The wound or its consequences troubled him all his life. The intermittent fever from which he suffered was also probably a memento of Surinam—an unhealthy locality, and captured (so the Dutch Governor complained) by treachery. He "made a greate complaint . . . for the Barbarism that had been used towards him, in storming the Fort whilst his Flag of True was out, and himself in his Chamber, writing the Capitulations. But showinge noe more Weightier Reason for being agrieved, his Satisfaction therein could bee but very Little. . . ."

The commercial results of the West Indian Expedition were disappointing; much of what had been won was handed back at the Treaty of Breda. But "the opening up by legitimate means of fresh avenues of trade still remained as a possible source of revenue, and the South American Continent was manifestly

indicated as the region for such expansion." Accordingly, Charles II. sent out two ships, the *Sweepstakes* and the *Batchelour Pink*, to see whether trade could be opened with the Indians of Southern Patagonia or even with the Spaniards themselves. Narbrough was in command of the *Sweepstakes*. Fortunately for us he kept a journal of the whole voyage. Here is a typical extract: "Saturday Oct. 23 . . . this day in the forenoon I crossed the Tropic of Cancer, all my men in good health, I praise the Almighty God for it; many of my men that had been with me in the *Indies* formerly were let blood; for I take bleeding in these hot climates to be a great preserver of health, diverting Calentures. . . . I was never sick one day nor two years time in the Mediterranean Sea nor the Canaries; for when I came near the Equinoctial I always breathed a Vein."

Narbrough was very anxious that everything should be done to win the goodwill of the natives. He gave strict instructions to Fleming (commander of the *Batchelour Pink*) to "take care that your men do not by any Rude Behaviour or Injuries to them [the natives] create an aversion in them to the English nation; but that, on the other side, they endeavour to gain their love by kind and civil Usage towards them. . . ."

But for all Narbrough's blandishments, the natives remained shy and suspicious. "I set up a long Pole with a white Cloth upon it, on a Hill near a mile into the land where it was most likely to be seen by the Inhabitants, with it I left Beads, a Looking-Glass, a Knife, a Hook, and an Hatchet to invite the people of the Country to show themselves, for I was willing to see 'em that I might discover what they had. . . ." Narbrough thought they must "have received some injury in former times," they remained so unresponsive. Gold was what the expedition was specially anxious to discover.

"I laid Gold and bright Copper into the ground and made as if I found it there, and looked to and fro on the earth as if I looked for such things . . . but I could not perceive they understood me or knew what I meant, or that they knew Gold or any other metal." "Their actions and behaviour were very brutish," Narbrough declares. Even when "my Lieutenant Peckett danced with them, hand in hand," these uncourteous people refused to be drawn out.

The expedition did not finish without mishap. The *Batchelour Pink* got detached from Narbrough's ship, and "arriving with difficulty at Penzance," reported that he had been lost at sea. The efforts of the English to establish friendly, or, anyhow, commercial, relations with the Spaniards gave rise to a disagreeable incident. Narbrough was obliged to leave in Spanish hands four men who had been detained prisoners. There was some excuse for the Spaniards, as the Englishmen were probably acting as spies; and Narbrough had also a good excuse for abandoning them. He has been criticised for leaving them to their fate, but unjustly; for he was not strong enough to rescue them by force of arms.

The voyage greatly enhanced his reputation. He had not won the confidence of the Indians, but he had collected enough information to enable the Government to decide if it was worth their while to plant colonies on the eastern coast of South America; and he had demonstrated that the Spaniards would never willingly allow any attempts to trade on the Western Coast.

He was soon to command a ship (the Captain, Sir John Cox, being killed) in the Third Dutch War, that rather iniquitous combined attack by France and England upon Holland. It was here that he had an opportunity for observing the Duke of York's seamanship: "I do absolutely believe no Prince



H.M.S. "PRINCE"—THE "GREAT AND BRAVE CONTRIVED SHIP" NARBROUGH COMMANDED AT THE BATTLE OF SOLEBAY AFTER SIR JOHN COX HAD BEEN KILLED: A CONTEMPORARY DOCKYARD-BUILT MODEL (1670).

At the beginning of 1672, when King Charles was preparing for the Third Dutch War—to be precise, on January 7—the Duke of York (afterwards King James II.), who was Lord High Admiral of England, made Narbrough First Lieutenant of the "Prince," under Captain Sir John Cox. During the battle of Solebay, on May 28, Sir John, who was close by the Duke on the poop, was killed by a "great shot." Thus Narbrough came to write: "Presently when Sir John Cox was slain I commanded as Captain, observing his Royal Highness' commands in working the ship, trying to get the wind of the enemy." The "Prince," it may be added, was a First-Rate designed by Phineas Pett, and she was armed with 100 guns and had a war-crew of 780. Her length by the keel was 131 feet. In fact, as Narbrough himself had it, she was "a great and brave contrived ship." She was so damaged at the Battle of Solebay that the Duke temporarily shifted his flag.

From the Model in the Science Museum, South Kensington. (Crown Copyright Reserved.)



"GREAT COMMANDER AND ABLE SEAMAN": ADMIRAL SIR JOHN NARBROUGH.

From the Portrait in the Possession of Mrs. N. Hughes D'Aeth. Reproduced from Florence E. Dyer's "The Life of Admiral Sir John Narbrough," by Courtesy of the Publisher, Mr. Philip Allan.

* "The Life of Admiral Sir John Narbrough." By Florence E. Dyer, F.R.Hist.S. (Philip Allan; 15s.)

THE LENS FOR THE RUSSIAN REVOLUTION; THE BRUSH FOR THE FRENCH.

REPRODUCED FROM MR. ARNO DOSCH-FLEUROT'S "THROUGH WAR TO REVOLUTION," BY COURTESY OF THE AUTHOR AND OF THE PUBLISHERS, MESSRS. JOHN LANE THE BODLEY HEAD.

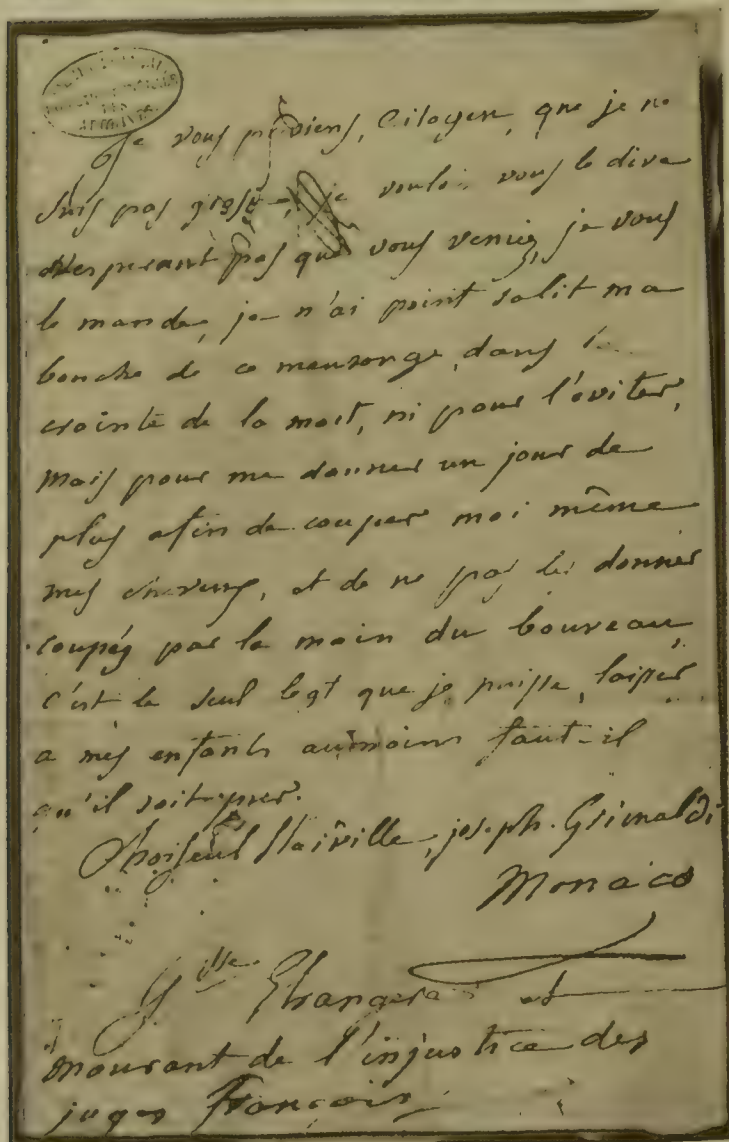


AN AMAZING MEDLEY OF MEN AND WOMEN RUNNING FOR SHELTER, CRAWLING, AND THROWING THEMSELVES FLAT ON THE GROUND TO ESCAPE THE BULLETS FROM RIFLES AND MACHINE-GUNS: A REMARKABLE SCENE WHEN SOLDIERLY AND WORKERS OF THE RED GUARD—THE PROLETARIAT WITH ARMS—WERE IN CONFLICT IN PETROGRAD.

IT was 1917 and Nicholas Oulianoff, Comrade Lenin, answering the call of the Revolution of February, had left Switzerland, had reached Petrograd, and had declared that the overthrow of Tsarism was but the first stage in the new order of things, that the duty of the proletariat was to arm and sustain the Soviets. Already his words had sunk deep into the hearts of many of his fellow countrymen and women. Petrograd was seething. Then came the hour at which occurred the amazing incident so remarkably illustrated in the photograph here given, an illustration characteristic of the "war"-records of these days of the camera, and to be contrasted with the pictorial records of the French Revolution, which were confined to the impressions of artists working with brush, pen, or pencil. Of it, Mr. Arno Dosch-Fleuret writes in his newly-published "Through War to Revolution": "On the third day of the peaceful haranguing a body of young workers with rifles in military formation started out from the Parvianin Ironworks in the Wiborg quarter, marched across the Troitsky Bridge, up the Sadovaya, along the Nevsky, and over to the Naval Cadets' Hall, where the Soviet was sitting. It was a proud and orderly organisation, but it created the biggest sensation in Petrograd since the day of the Revolution. Its meaning was plain, and the determined look of the young workers was even more disquietening. They were the Red Guard, the proletariat with arms—Lenin's passionate supporters. The whole town turned out to get the Red Guard back to its factory, without starting any trouble. The incident quieted the oratory for the evening. The days were very long in this season, and I was walking up the Morskaya in the twilight towards midnight when I was surprised to see a regiment passing. It turned into the Nevsky; I kept ahead of it. Down towards the Gostiny Dvor there was a crowd surrounding and expostulating with half-a-dozen workers carrying rifles which the crowd was trying to induce them to give up. They were refusing, the crowd insisted. There was a scrimmage and a rifle was discharged. I was standing in the middle of the Nevsky before the Gostiny Dvor when that shot was heard. Within two seconds the air was full of machine-gun bullets coming from two military motor-lorries directly behind the armed workers. There was no time to take

shelter; I threw myself down behind the slightly raised stopping-place of the tram-line, as the soldiers behind threw themselves flat. Beside me an officer without arms threw himself down. 'What is it? Who's doing the shooting?' I asked him. 'Fools, my countrymen; the world's most marvellous fools,' he replied. Directly opposite, but a hundred feet away, the crowd of passers-by had broken through the glass upper half of a street door and were jumping through three or four at a time. I waited for the first lull, and made that hundred feet in about ten bounds. Just before I reached the door a stout woman tumbled herself in. A fresh belt from the machine-gun opened up simultaneously; I dived over the half-door as the bullets rained past. There was not only safety within, but a cushion to fall on. There is no time so conducive to reflection as during street-fighting. Once under shelter no wise, innocent bystander goes out again until he is sure the machine-gun at the end of the street has been taken away. From soldiers who took refuge too we learned that the shooting was a mistake. The soldiers in the lorry and those behind me had received orders to go to the Nevsky to put down a riot. In their nervousness, heightened by a week of incidents, they both shot too quickly. Lenin was getting results, I reflected. He had hardly been back three weeks and the effect of his activities was to be seen on every side. It was not, of course, Lenin's personal activities, I reasoned, but he supplied a head and a directive to the more violent revolutionists who wanted to seize the power themselves. He provided violence with a doctrine." That is one of the most vital passages in the book already mentioned, which tells, most interestingly, of the adventures of its author as war-correspondent of the "New York World," when he witnessed the burning of Louvain; recorded the historic stand of the original British Expeditionary Force; saw other phases of the Great War; and, finally, found himself in a position to study and to write about the Russian Revolution and its outstanding personalities. As may be gathered, the work as a whole is both informative and dramatic, and those who wish to add to their knowledge of the period of military and civil strife which shook the world as it has never been shaken before should certainly read it.

PARIS LOOKS AT RELICS OF THE TERROR: AN EXHIBITION OF THE FRENCH REVOLUTION.



A PATHETIC LETTER FROM THE PRINCESS OF MONACO TO FOUQUIER-TINVILLE, ADMITTING A DECEPTION TO GAIN TIME TO CUT OFF A PLAIT OF HER HAIR (SHOWN BELOW) FOR HER CHILDREN BEFORE HER EXECUTION.



A PLAIT OF HAIR CUT BY THE PRINCESS OF MONACO FROM HER OWN HEAD, BEFORE HER EXECUTION, AS A SOUVENIR FOR HER CHILDREN: THE SUBJECT OF HER LETTER TO FOUQUIER-TINVILLE REPRODUCED ABOVE.

On another page in this number we give a remarkable illustration of a scene during the Russian Revolution—an illustration, that is, made in the days of the camera. Here we deal with the French Revolution, which, of course, happened in the days when pictorial records of events came from the hands of artists. An interesting exhibition of Revolution relics was lately opened at the Carnavalet Museum. Describing it, M. Raymond Lécuyer writes: "Time, which gradually mingles the loves and hates of poor humanity, has wrought its



"MANY OF THE PORTRAITS CAUSE ASTONISHMENT AS NOT BEING IN ACCORD WITH OUR ACCEPTED NOTIONS OF THE ORIGINALS. . . . WHO IS THIS INTELLECTUAL?": A BUST OF MARAT IN 1791, BY MARTIN DE GRENOBLE.



THE LAST VICTIM OF THE TERROR, GUILLOTINED JUST BEFORE THE ARRIVAL OF A REPRIEVE DELAYED BY THE FALL OF A MESSENGER'S HORSE: THE PRINCESS OF MONACO, THE ONLY PERSON EXECUTED ON THE 9TH THERMIDOR.

slow spell alike on deeds and personalities. Nowadays we feel no surprise or offence at seeing executioners and their victims side by side on the walls or in the glass cases. With a historian's impartial curiosity M. Jean Robiquet has gathered little-known documents from public and private collections. The motive of instruction has been intimately associated with æsthetic considerations. The Revolution provided painters, designers, and engravers with a rich variety of new subjects. All were engrossed in the great panorama of dramatic and

[Continued opposite.]

THE FRENCH REVOLUTION IN CONTEMPORARY ART: SCENES AND PORTRAITS.



"THE ROYAL FAMILY'S LAST MASS IN THE PALACE OF THE TUILERIES, 9 AUGUST, 1792": A PAINTING BY HUBERT ROBERT, ONE OF MANY ARTISTS OF THE PERIOD DEEPLY IMPRESSED BY THE GREAT DRAMA OF CURRENT EVENTS.



"THE DISTRIBUTION OF MILK TO THE PRISONERS AT ST. LAZARE": ANOTHER PAINTING BY HUBERT ROBERT INCLUDED IN THE EXHIBITION OF FRENCH REVOLUTION RELICS LATELY OPENED IN PARIS.



ONE OF THE LAST PORTRAITS OF MARIE ANTOINETTE, CARRIED WITH HER ON THE FLIGHT TO VARENNES, AND BEARING TRACES OF PIKE-THRUSTS: AN UNFINISHED PASTEL BY KUCHARSKI, BEGUN IN 1791.

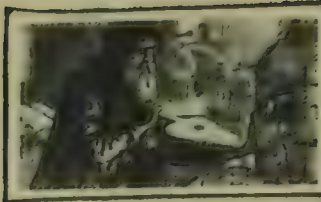
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picturesque scenes then unrolled before their eyes. Everything around them was in a state of transition. Numbers of men newly prominent were available as subjects for portraiture. Thanks to all those observers who felt the value of concrete details, the Paris of that time re-lives before our eyes, with all its hatreds and enthusiasms, its processions and its scaffolds. Many of the portraits cause astonishment as not in accord with our accepted notions of the originals. Here, for example, is a bust. In this face there is nothing low or trivial; it bears the impress of a reflective mind. Who is this Intellectual? It is Marat, as seen in 1791 by Martin de Grenoble. Who, again, is this elegantly dressed young man, not good-looking, but with an intelligent expression and a gentle smile? It is Robespierre—true, the Robespierre of 1786. But the chief element of pathos at the Carnavalet exhibition belongs to the portraits of Marie Antoinette. Kucharski's pastel (shown above) was begun at the Tuileries in 1791 and interrupted by the flight to Varennes. The Queen took it with her, and it was much damaged. It could not be finished, and it bears marks of pike-thrusts received



THE BOYHOOD OF A CRUEL REVOLUTIONARY TYRANT: A PORTRAIT OF ROBESPIERRE AS AN INOFFENSIVE-LOOKING YOUTH, BY J. BOZE, INCLUDED IN THE EXHIBITION AT THE CARNAVALET MUSEUM IN PARIS.

during the journey of 10 August, 1792. Among the most unforgettable and moving relics of the Terror are those of Princess J. de Monaco, *née* Choiseul-Stainville—a little portrait that preserves the memory of her fair-haired youth; a plait of her beautiful hair, cut by her own hand in the prison of La Force, her autograph notes, and her letters to Fouquier-Tinville. She was the last victim; the only one who perished on the scaffold on the 9th Thermidor. Because a horse fell in the Rue du Roi de Sicile, and broke a messenger's leg, the order to stop her execution arrived too late."



THE WORLD OF SCIENCE.



FREAKS OF NATURE.

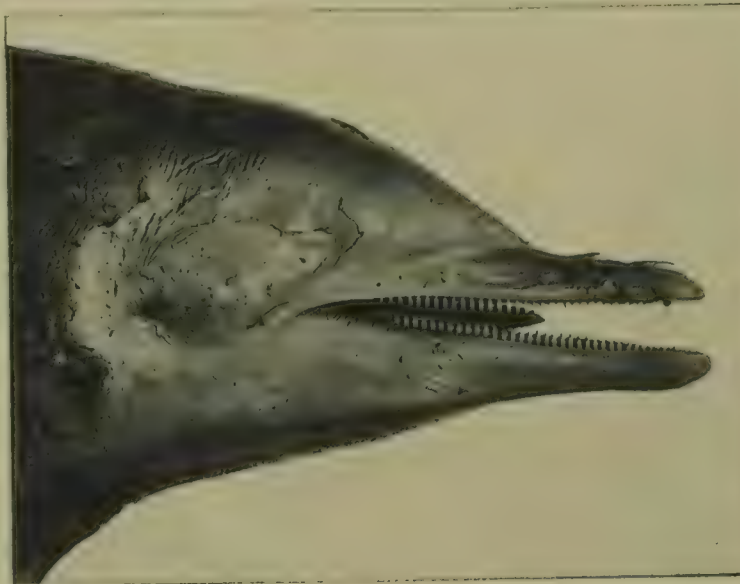
By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHETHER we survey the vegetable or the animal kingdoms, there is always—subconsciously, at any rate—in our minds the realisation that the particular plant or animal under contemplation had a parentage, and will probably, in turn, produce offspring. If we pursue this line of thought we may find ourselves speculating, on the one hand, as to its remote ancestors and what these were like; and on the other as to what the descendants of these animals, a hundred generations hence, will be like. For most of us, at any rate, have come to the conviction that no plant or animal presents more than a relative stability. Some can be traced back, over æons of time, practically unchanged. What conferred such conservatism on their germ-plasm is more than we can fathom, nor can we, either, even guess at the relative plasticity of other types, especially among domesticated animals.

Recall for a moment the almost bewildering number of races which have come into being—under the control of the breeder—of pigeons or fowls or dogs. No one of these breeds has its counterpart in their wild ancestors. Compare the Cochin-China—a breed probably now extinct, by the way—with the wild jungle-fowl; or the Ponten, or fan-toed pigeon, with the wild rock-dove; or the Pehmiere with the wolf.

Yet we say of all these that "like produces like." And so it does, even though the like, in each generation, may be perceptibly unlike. As compared with its parents it is the same—with a difference, and that difference may be, in a sense, in the case of domesticated animals, a "fore-ordained" difference. That is to say, acting on the conviction that "like produces like," the breeder mates individuals presenting certain features or qualities which he desires not only to perpetuate, but to exaggerate. But not even the breeder can foresee the ultimate results of his matings. The show-bench demands such and such a standard: in fowls the form and size, and so on, of the comb and wattles, or the size, feathering, and carriage of the body—the Cochin-China is the result. With the carrier-pigeon the wattles round the eyes and

there emerges—a "freak." Now, the term "freak" is a very elastic one, ranging from, let us say, the Ancou sheep to a cyclopean monster, a two-headed calf, or "Siamese twins." The viability of such "freaks," it need hardly be said, is extremely variable; while their



1. ONE OF THE MINOR PUZZLES WHICH CONTINUE TO BAFFLE ZOOLOGISTS: THE GENEROUS ARMAMENT OF TEETH WITH WHICH A DOLPHIN IS FURNISHED, EXEMPLIFIED IN THE HEAD OF A STRANDED SPECIMEN.

It will be noticed that at the point of the jaw the teeth grow smaller, till at last they barely cut the gum. Dissection would show one or two more teeth completely embedded.

usefulness, in the case of domesticated animals, is excessively rare.

The most striking illustration of a freak that proved valuable is that of the Ancou sheep of Massachusetts, mentioned by Darwin. In 1791 a ram-lamb was born having short, crooked legs and a long back like a turnspit dog. And from this one ram, the Ancou, or otter breed, was raised, because these sheep could not leap over fences. Polled cattle afford another instance of this kind. What agencies cause these sudden and striking changes affecting the form of the whole animal, or some particular part, are yet to be discovered. But experiments with sea-urchins and frogs, and with the little American killifish (*Fundulus heteroclitus*), have shown that apparently slight and fortuitous changes in the external physical conditions may profoundly disorganise the whole body, or some special part thereof, more especially when such changes beset the early, embryonic, stages of development.

In the case of the little killifish, for example, experiment has shown that, when developing embryos are subjected to the influence of magnesium salts dissolved in sea-water, a large percentage of the victims hatch out with one eye only, and this in the middle of the head. But, though they live for a time, none seem ever to have attained to maturity; hence it

would seem that their general viability was profoundly affected. But why should this excess of magnesium in the water have so curiously affected the tissues which form the eyes? And why do some prove resistant to this disharmony in their conditions of development? But cyclopean monsters of this description occur occasionally among the higher vertebrates. I have seen young pigs of this type; and the same mishap has been recorded among human offspring. From these happenings it would seem that other stimuli may provoke like effects.

Organs which have so long fallen into desuetude as to have become reduced to vestiges are sometimes "galvanised" into an effective vitality by mysterious stimuli during embryonic development. One of the most startling cases of this kind of which we have any record is that furnished by a hump-backed

whale killed at one of the whaling stations some years ago, for this showed a malformed hind-leg which projected a yard from the body. Of all the hundreds of thousands of whales which have been so ruthlessly slaughtered for their oil during the last few years, no other such case has been recorded. Indeed, normally no more than a nodule of bone answering to the thigh-bone is ever found in whales, except in the right-whales, where we find a small, misshapen mass of bone answering to the thigh-bone and a still smaller mass answering to the shin-bone.

My thoughts were directed into this channel when, a few days ago, I had the opportunity of inspecting the head of a common dolphin newly stranded at Dover. On starting to count the teeth—normally forty in number—I found that the upper jaw of the left side contained four supernumerary teeth at the hinder end of the series, while on the opposite side there were three extra teeth; but the antepenultimate tooth of the series was bi-lobed—that is to say, partly cleft in twain.

Several plausible theories to account for this peculiarity present themselves. But none will stand the test of criticism. Nevertheless, the known facts about the dentition of the whale tribe are worth recalling, since they present some curiously interesting and puzzling features. To begin with, modern whales have only one set of teeth, and that, it is generally held, answers to the "milk teeth" of other mammals. There may be as many as sixty teeth in one row; that is to say, 240 teeth in all. And these are all of one type, mere pegs, with sharp points. In the huge sperm whale, teeth are found only in the lower jaw—there may be as many as forty-four in each jaw; but there are vestiges of teeth in the upper jaw which never cut the gum. In the other beaked whales, only the old bulls possess teeth, limited to a pair at the end of the lower jaw in the bottle-nosed whale and Cuvier's whale; while in *Berardius* there is a second pair farther back in the jaw. In Sowerby's whale (*Mesoplodon*) this second pair alone survives. The dolphin tribe, using this term in a loose sense, display great differences. Some have a formidable array of teeth; some only a few in the lower jaw.

It is important to notice, however, that in embryos of the white whale (*Delphinapterus*), the bottle-nose dolphin (*Tursiops*), and in the pilot-whale (*Globicephalus*), vestiges of teeth have been found to the inner side of the persistent teeth. These vestiges are interpreted by some authorities as answering to the last traces of what was once the permanent set. Be this as it may, we cannot regard these supernumerary teeth in the dolphin (shown in Figs. 2 and 3) as survivors of this superseded set. Rather, we must suppose that from some unexplained cause the tooth-germs in this region of the jaw split into two, giving rise to two teeth. On the left side of the head, it will be noticed, is a tooth only partially split; it has two lobes. A



2. A DOLPHIN WITH ABNORMAL TEETH WHICH WAS STRANDED AT DOVER: THE RIGHT SIDE OF THE HEAD OF THIS FREAK AMONG THE CETACEANS—WITH SUPERNUMERARY TEETH.

It will be seen that four of the tooth-germs of the hinder end of the tooth-row have split, from some unexplained cause, giving rise to supernumerary teeth. The rarity of such an occurrence makes it well worth recording and looking into.

beak were given importance. The final result gave, us birds with enormous wattles such as no wild pigeon ever had, and such as the early breeders never dreamed of.

The modern bull-dog is purely a product of the show-bench. The evolution of this creature began after bull-baiting ceased. The breed used in this abominable "sport" had its admirers, and they continued to breed bull-dogs. But now they were bred to an ideal. It was demanded that there should be a great width of chest, an underhanging jaw, and so on; features displayed—in moderation—by the most famous fighters in the days of the bull ring. But the final result of such breeding has been a dog that would be absolutely useless for the purpose for which it is nominally bred.

But, be this as it may, we have the logical outcome of man's faith in the assertion that "like produces like." It is realised that animals—and plants—have an inherent potentiality of reproducing themselves in all essentials. It is a feature which can be relied on: inherent in the warp and woof of the body producing and produced. Sometimes, however, this even tenour is disturbed and



3. A DOLPHIN WITH ABNORMAL TEETH WHICH WAS STRANDED AT DOVER: THE LEFT SIDE OF THE JAW; SHOWING THREE EXTRA TEETH AND ONE DOUBLE TOOTH.

splitting of the tooth-germ is not unknown in other animals, as is shown in the case of the canine of a dog, described years ago by the late Professor Bateson, where also the fission was not complete.

MANAGUA, WHICH HAS BEEN RAZED BY AN EARTHQUAKE: AIR-VIEWS.

THE LOWER PHOTOGRAPH BY PAN-AMERICAN AIRWAYS; SUPPLIED BY COURTESY OF THE NATIONAL GEOGRAPHIC SOCIETY, WASHINGTON.



WRECKED BY A BRIEF BUT VIOLENT EARTHQUAKE SHOCK ON MARCH 31: MANAGUA, THE CAPITAL OF NICARAGUA, ON THE SOUTHERN SHORE OF LAKE MANAGUA.



A GRIM MANAGUAN WITNESS TO THE DESTRUCTIVE FORCES OF NATURE: THE CRATER OF THE VOLCANO WHICH HAS FORT LA LOMA, THE MILITARY KEY TO THE DEVASTATED CAPITAL, ON ITS SIDE (LEFT CENTRE).

Managua, which was wrecked by a brief but violent earthquake shock on March 31, and suffered the loss of many lives, is the capital of the Central American Republic of Nicaragua. As we noted when reproducing the second of these illustrations on a previous occasion, it has held its proud position since 1885, when, as a consequence of the fierce and constant rivalry between Granada and León, it was chosen to be not only the chief city of the country,

but the seat of the Archbishop. It is on the southern shore of Lake Managua, and close to it, in the hills, are the famous crater and park. Fort La Loma, on the side of the crater, is the military key to the city. This crater is, of course, that of an extinct volcano; but it should be remarked, perhaps, that Lake Managua is divided from the Pacific by a low range of volcanic hills, and that the volcano of Momotombo is on its shore.

DIVING TO A DEPTH OF A QUARTER OF A MILE: THE "BATHYSPHERE."

A SUBMARINE RESEARCH EXPEDITION WHICH
SEEMED LIKE A JULES VERNE CONCEPTION;
BUT PROVED A PRACTICAL SUCCESS.

Abridged from Articles by Dr. WILLIAM BEEBE, Mr. OTIS BARTON, and Mr. JOHN TEE-VAN, in the Bulletin of the New York Zoological Society.

As we recorded in August of last year, when we reproduced certain very interesting illustrations concerning the event, Dr. William Beebe, the New York zoologist whose fine work we have so often described and pictured, and Mr. Otis Barton, of the New York Museum, had just set up a new record by diving to a depth of 1426 feet in a steel ball which was let down into the ocean five miles south of Bermuda. Fish were readily observed. We are now able to deal with the dive in detail. On this page is a diagram of the steel ball—the "Bathysphere"—and also one which compares five methods of observing fish for scientific purposes. On two other pages, 595 and 596, will be found remarkable photographs of submarine creatures observed by the expedition.

THE spherical diving-tank used by Dr. William Beebe and Mr. Otis Barton for exploring the depths of the sea off Bermuda, and named the "Bathysphere," consists of a single steel casting weighing 5000 lb., having a diameter of 4 feet 9 inches, and having walls at least an inch-and-a-half thick. It is closed by a 400-lb. door, fastened over the circular manhole by means of ten large bolts. Its three windows are of fused quartz, and each is eight inches in diameter and three inches thick. They are fitted at the end of cylindrical projections in the front of the sphere. The breathing-apparatus consists of two oxygen-tanks clamped to the wall, with a valve set to allow two litres of oxygen per minute to escape for consumption by the two divers (enough to sustain two people for about eight hours). Before diving, a wire-mesh tray was fixed above each oxygen-tank—one tray containing soda lime, which took up the CO₂; the other containing calcium chloride, which absorbed the moisture. Palm-leaf fans were used to keep the air in circulation; so that, altogether, during their deepest dive, and after being shut in the Bathysphere for more than an hour and a-half, the inmates remained comfortable and cool.

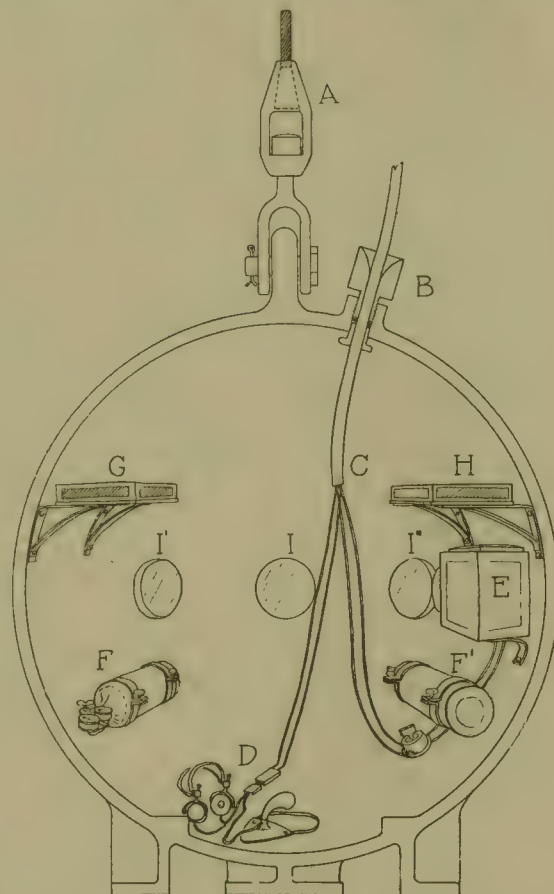
The sphere was lowered from an old hulk, the *Ready*, by a seven-ton winch, which had already been employed by Dr. Beebe for deep-sea trawling; and a special seven-eighths-inch non-spinning cable, with a steel centre, was used. The cable was 3000 feet long and could hold 29 tons. The comparatively light electric cable enclosing telephone- and illumination-wires was let out by hand, and was attached to the steel-wire rope at intervals of not more than 200 feet. We may now go on to describe the diving

venture. Dr. Beebe posted himself at the window; while Mr. Barton put on the headphones and took charge of the various instruments. All the messages from the divers were received on deck by another member of the expedition—Miss Gloria Hollister. Dr. Beebe thus describes the experience of submerging: "If either of us had time to be nervous, this would have been an excellent opportunity. . . . For after the door was screwed up there remained a four-inch round opening in the centre through which we could see and talk and just slip a hand. Then this mighty bolt was screwed in place and there began the most infernal racket I have ever heard. It was necessary not only to screw the nuts down hard, but to pound the wrenches with hammers to take up all the slack. I was sure the windows would be shattered. . . . Then utter silence settled down and I breathed upon and cleaned my six-inch quartz window. I could see a narrow section of the scurrying about on deck. Then it seemed as though the steel walls fell away and we were again free among our fellows, for a voice came down the half-mile of wire coiled on deck, and such is the human mind, that vocal connection seemed to restore physical as well as mental contact. . . . Exactly at one o'clock the winch grumbled, the wire on the deck tightened. . . . up we went to the yard-arm. . . . the crew. . . . swung us over the side. . . . we were lowered gently—yet with a splash that would have crushed a row-boat like an eggshell. Yet we within hardly sensed the impact, until a froth of foam and bubbles surged up over the glass and our chamber was dimmed.

"At the end of the first revolution the great hull of the barge came into view. This was a familiar landscape which I have often seen from the diving-helmet. . . . The keel passed slowly upward, becoming one with the green water overhead." The sphere was lowered to more than 200 feet.

"We were now very far from mother Earth; ten miles south of the shore of Bermuda and one and a-half miles from the sea-bottom far beneath us. At 300 feet Barton gave a sudden exclamation, and I turned the flash on the door and saw a slow trickle of water beneath it. About a pint had already collected in the bottom of the sphere; I wiped away the meandering stream." But the intrepid divers sank still lower—to four, five, six hundred feet; and Dr. Beebe thus describes the view from his quartz window: "Now, when I cupped my face in my hands and stared and stared out, I began to see what a strange illumination the water at this depth possessed.

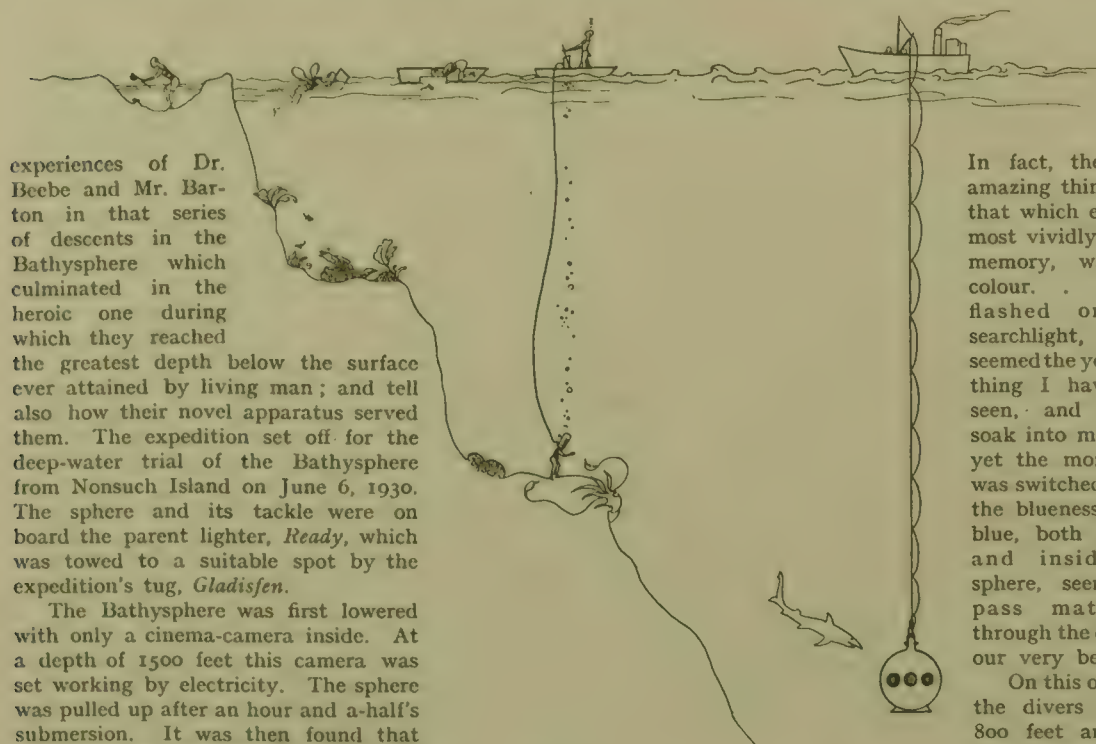
On their second descent in the Bathysphere the telephone-cable broke and the sphere had to be hauled quickly to the surface, an occurrence showing that this style of diving is not without its *contretemps*. On their third descent, however, the divers were able to make 1426 feet. They discovered, to their surprise, that at fifty feet below the surface scarlet objects inside the sphere seemed black, in spite of the deceptive intensity of the light; and at 400 feet down they



THE "BATHYSPHERE" IN WHICH DR. WILLIAM BEEBE DIVED TO A DEPTH OF 1426 FT.: A DIAGRAM SHOWING THE THREE WINDOWS, THE TELEPHONE COMMUNICATIONS, AND THE ELEMENTS OF THE BREATHING-APPARATUS.

A. Swivel and Clevis for attaching cable to sphere. The cable was 7-8 inches in diameter and 3500 ft. long, with its alternate strands laid in opposite directions to correct the propensity to spin when in the water. The actual attachment of the cable to the swivel was made by separating the strands of the end of the cable until they spread out into a truncated cone, between the interstices of which white metal was poured. This cone was then pulled up into the correspondingly shaped portion of the swivel. B. Stuffing-box through which the electric cable entered the sphere. Formed of an inner brass gland and an outer stainless steel gland through which the cable ran. Special packing was placed between the outer and inner glands, which were then tightened by means of wrenches. C. Electric cable, 1 and 1-10 inches in diameter and 3000 feet long, heavily insulated and containing two wires for the telephone circuit and two for the electric lights. D. Telephone. E. Searchlight with beam focussed through window I'. F. Oxygen tank ready for use with valve attached—one dial showed the amount of oxygen remaining in the tank, the other the rate of discharge. F'. Reserve oxygen tank. G. Tray containing soda lime for absorbing carbon dioxide. H. Tray containing calcium chloride for absorbing moisture. I. Main observation window, 6 inches in diameter. The windows were discs of fused quartz 3 inches thick and 8 inches in diameter. I' and I''. Windows for searchlights. During the 1929 descents window I' was filled with a steel plate.

Drawn by John Tee-Van for Dr. William Beebe.



FIVE METHODS OF OBSERVING FISH COMPARED: (FROM L. TO R.) IN TIDE POOLS; WITH "WATER-WINGS" AND A WATER-GLASS; THROUGH A GLASS-BOTTOMED BOAT; WITH A DIVING HELMET; AND IN THE "BATHYSPHERE"—THE MOST EFFECTIVE AND GREATEST-DEPTH-REACHING METHOD EVER DEvised.

Drawn by Elise Bostelmann.

In fact, the most amazing thing, and that which endured most vividly in my memory, was the colour. . . . I flashed on the searchlight, which seemed the yellowest thing I have ever seen, and let it soak into my eyes; yet the moment it was switched off. . . . the blueness of the blue, both outside and inside our sphere, seemed to pass materially through the eye into our very beings."

On this occasion, the divers reached 800 feet and were then hauled safely to the surface, to tumble out cramped but triumphant from their submarine observatory on to the deck of the *Ready*.

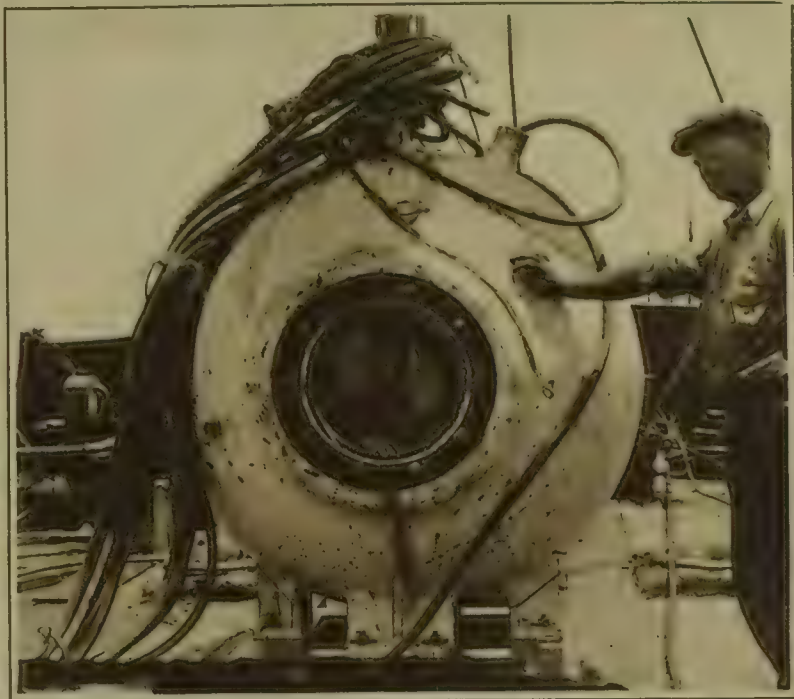
found that they could only just read ordinary print with an effort. At 1426 feet the water appeared black and devoid of light. The pressure upon the Bathysphere at this depth amounted to some 3366 tons! "Instant, unthinkable instant, death would result from the least fracture of glass or collapse of metal. There was no possible chance of being drowned; for the first few drops would have shot through flesh and bone like steel bullets."

A number of subsequent dives were made—one with a spectroscope to analyse the light at great depths, and several in which the Bathysphere was towed over the insular shelf and the life on the rocky bottom was examined. Dr. Beebe hopes to continue work with the Bathysphere this year. "The importance of the whole adventure," he writes, "may be summed up in a single sentence: the margin of safety, as we have demonstrated, makes further research in this province possible and reasonable; the results, both in sheer accuracy of observation and abundance and variety of visual material, will warrant the continuation of this method of research."



THE "BATHYSPHERE" USED FOR THE DEEPEST DIVE EVER MADE BY MAN—1426 FEET: THE THREE-WINDOWED SUBMARINE OBSERVATORY BEARING THE FLAGS OF THE EXPLORERS' CLUB AND THE TROPICAL RESEARCH DEPARTMENT OF THE N. Y. ZOOLOGICAL SOCIETY.

AN OBSERVATORY 1426 FEET UNDERSEAS: RESEARCH BY "BATHYSPHERE."



THE SUBMARINE EXPLORERS BREATHE NATURAL AIR AGAIN: DR. BEEBE AND HIS COMPANION, MR. OTIS BARTON, LOOKING OUT OF THE "BATHYSPHERE'S" CIRCULAR DOOR ON THE DECK OF THE PARENT LIGHTER.



AS SEEN THROUGH THE WINDOWS OF THE "BATHYSPHERE": A SILVERY ICHTHYOCCUS, ABLAZE WITH LIGHTS—A FISH WHICH STANDS MIDWAY BETWEEN THE MOST BIZARRE TYPES AND THOSE OF MORE NORMAL APPEARANCE.



A NIGHTMARE TERROR WHICH HAUNTS THE INKY DEPTHS OF THE SEA, FEEDING ON LANTERN FISH: A SQUID, WITH HUGE EYES AND WITH ROUND, ORANGE LIGHTS ON THE TIPS OF ITS LONGEST ARMS.



A BEAUTIFUL "GHOST" OF THE SUBMARINE "NIGHT" WHICH PREVAILS AT GREAT DEPTHS: A TRANSPARENT CRUSTACEAN (*CYSTISOMA NEPTUNUS*) SECURED BY THE BERMUDA OCEANOGRAPHIC EXPEDITION ON NONSUCH ISLAND.

On this page we illustrate not only some of the marvellous creatures which exploration with net and trawl brought to Dr. Beebe's "bag"—creatures including species he determined to observe further during his great dive—but the submarine observatory itself, the "Bathysphere" in which, with one companion, he successfully sank 1426 feet, or over a quarter of a mile, into the inky depths off Bermuda. Two photographs show clearly the principal feature of the "Bathysphere"—the three windows fitted into converging cylindrical projections. These windows are of fused quartz, 3 inches thick. The sphere itself is a single steel casting, with walls at least an inch and a-half thick; at the greatest depth the

explorers attained it withstood a total surface-pressure of some 3366 tons. The link-line may be seen entering the top of the sphere by a water-tight valve; it embodies telephone and electric illumination wires, inside a thick rubber insulation. On one occasion this cable broke, and the "Bathysphere," with its crew's only slender link with humanity severed, had to be hauled quickly to the surface! But, in spite of minor mishaps such as this, the margin of safety ensured to Dr. Beebe in the "Bathysphere," and the effectiveness of the observations he was able to make from it, at depths hitherto only probed indirectly by nets, have decided him to continue his deep-sea diving operations this year.

THE ILLUSTRATED LONDON NEWS
AS SOUGHT WITH THE AID OF THE DIVING
"BATHYSPHERE :"
WONDERS OF THE DEEP SEA.

APRIL 11, 1931



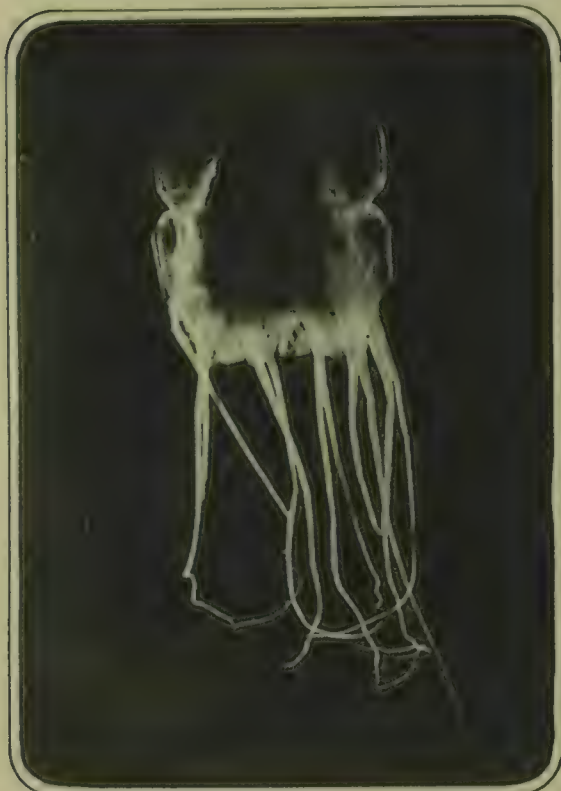
1. A TINY JELLY FOUND AT GREAT DEPTHS : A FRAGILE TISSUE WHICH SUPPORTS A PRESSURE OF 800 LB. TO THE SQUARE INCH.



2. AFTER AN AMBITIOUS MEAL : A *CHIASMODON NIGER* WHICH HAS SWALLOWED A SABRE-TOOTHED *OMOSUDIS* (FIG. 3) THRICE AS LONG AS ITSELF.



3. THE SABRE-TOOTHED PREY : A SIDE VIEW OF *OMOSUDIS LOWI*, A SPECIES SOMETIMES DEVoured BY A *CHIASMODON* (FIG. 2), THREE TIMES SMALLER.



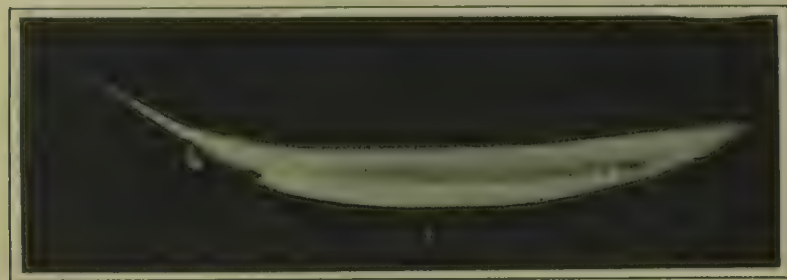
4. A HYACINTHINE LEAF JELLY (*PERIPHYLLUM HYACINTHINA*) : A BEAUTIFUL DEEP-SEA JELLY COLOURED PURPLE, COPPER, AND PALE BLUE.



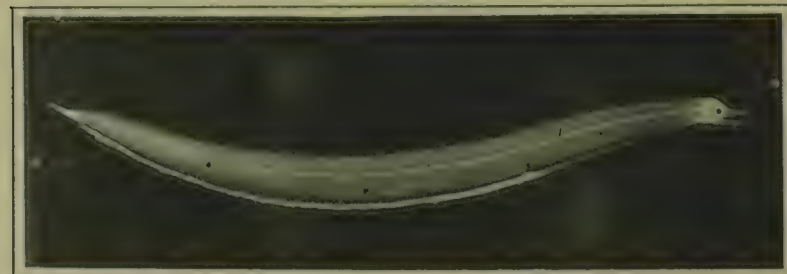
5. THE YOUNG OF AN UNKNOWN SPECIES OF DEEP-SEA FISH : CREATURES A QUARTER OF AN INCH LONG WHICH ARE ARMED WITH FANTASTIC, SHARP SPINES.



6. *OMOSUDIS LOWI*, AN INHABITANT OF THE 700-FATHOMS LEVEL : A FRONT VIEW OF THE SABRE-TOOTHED FISH SEEN IN FIG. 3.



7. A FISH WITH NEITHER BONY VERTEBRÆ NOR PROPER JAWS, AND WITH ONLY A MEDIAN EYE : A BERMUDA *AMPHIOXUS*, OR, LANCELET.



8. OBSERVED BY DR. BEEBE FROM HIS "BATHYSPHERE" AT FIFTY AND AT SIX HUNDRED FEET : *LEPTOCEPHALUS*, A TRANSPARENT LARVAL EEL.



9. *EDRIOLYCHNUS*—A RARE, WHITE, ABYSMAL FISH FROM 900 FATHOMS : A FANTASTIC CREATURE WHICH GAVE A PALE-GREEN AND PURPLE LIGHT.

On page 594 we print a description of the "Bathysphere," the diving tank employed by Dr. William Beebe and Mr. Otis Barton for exploring the depths of the sea ; and here we illustrate a number of curious submarine creatures, including *Leptocephalus* (Fig. 8), which Dr. Beebe saw at depths of 50 and of 600 feet. Of the other illustrations it may be noted that the jaw of *Chiasmodon niger* (Fig. 2) must be capable of complete dislocation to permit the passage of food of such disproportionate size. *Omosudis lowi* (Figs. 3 and 6) is a sabre-toothed fish from 700 fathoms. In spite of its great fangs, it is sometimes overcome and swallowed by *Chiasmodon*—which is a third of its size. The Hyacinthine Leaf Jelly (Fig. 4) is found at a depth of three-quarters of a mile. The formidable-looking "small

fry" in Fig. 5 soon drop their spines as they grow older, and assume a more normal appearance. Our picture of them is from a painting by Else Bostelmann. Particular interest attaches to the Bermuda *Amphioxus* (Fig. 7), which closely resembles the ancestral fish. It has neither bony vertebræ nor proper jaws, and only a median eye, and it lives buried in the sand near Nonsuch Island. The *Edriolychnus* in Fig. 9 lived for hours and was photographed alive. The diminutive male of this fish has been found growing fast to the head of the female. Further illustrations of the activities and remarkable discoveries of the Bermuda Oceanographic Expedition will be found on page 595, and an article describing Dr. Beebe's adventurous dive in his "Bathysphere" to 1426 ft. on page 594

A Famous Dramatist Portrayed by a Famous Painter: "G. B. S."

FROM THE PORTRAIT BY SIR JOHN LAVERY, R.A. (ARTIST'S COPYRIGHT RESERVED.)



THE AUTHOR OF "ST. JOAN": "GEORGE BERNARD SHAW", BY SIR JOHN LAVERY, R.A.

It was announced recently that Mr. Bernard Shaw's play "St. Joan" would be revived, about Easter time, for four weeks at His Majesty's Theatre, with Miss Sybil Thorndike again in the title-rôle, and other members of the original cast. The play was first produced, at the New Theatre, in 1924, and was revived four years ago at the Lyceum. Last year it was produced in French at the Globe. Mr. Shaw, who is seventy-four, was born in Dublin, and lived there till he was twenty (in 1876), when he came to London, and took to writing. His novels were unsuccessful, and he had a hard struggle until he became known as a social reformer, speaker, and critic, and eventually found

his true *métier* in the drama. "From 1894," writes Mr. St. John Ervine, "his rise to world fame was steady and swift. . . . The bulk of Shaw's dramatic work was done after he had passed his fortieth birthday, and half of it was done after he had reached the age at which Shakespeare died. . . . The three plays which are now considered to be his greatest, 'Heartbreak House,' 'Back to Methuselah,' and 'St. Joan,' were written when he was well over sixty." He has since added to the list "The Apple Cart." Recently Mr. Shaw has been cruising in the Mediterranean in the French motor-liner "Théophile Gautier," with Dean Inge among his fellow-passengers.

"Starring" Museum Treasures: An Exhibit in "Splendid Isolation."

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THE SIXTH WEEK'S "STAR" TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: A MASTERPIECE OF THE MOGUL SCHOOL — "THE THREE YOUNGER SONS OF SHAH JAHĀN," BY BALCHAND, A CELEBRATED HINDU COURT-PAINTER. (C. 1635.)

The first object chosen under the new plan of giving a week's prominence to some particular treasure at the Victoria and Albert Museum was illustrated in our issue of March 7. Others have appeared since, and the above is the sixth of the series. "This magnificent miniature [says the official description] shows the three youngest sons of the Mogul Emperor Shāh Jahān (1628-1658) and his Queen, Mumtāz Mahāl, for whose tomb the world-famous Taj Mahāl at Agra was built. Murād Baksh, the youngest (1624-1661), still a small boy, rides in the foreground; Aurangzib (1618-1707) is in the middle; and Shujā (1616-1660) is inside; their names, together with that of the artist, have been added below.

About twenty-five years after this miniature had been painted, Aurangzib, victorious in the fight for the throne of Delhi, imprisoned his father and was instrumental in the death of his three brothers, including Murād Baksh and Shujā. The miniature, in which the hilly landscape is, still in the Persian manner, although it betrays some European influences, was painted at Agra about 1635, in tempera colours and gold on paper, by Balchand, a renowned Hindu Court portrait-painter in the reigns of Jahangir and Shah Jahān; the border is probably of about the same date. Two other portraits by Balchand are in the Indian Section of the Museum, where this drawing is normally exhibited."

THE THOMAS À BECKET CUP—TO BE SOLD BY THE DUKE OF NORFOLK.

YET another historic treasure is to be offered for sale by auction. This is the Howard Grace Cup, which is also called the Thomas à Becket Cup; and it is to come under the hammer at Christie's on May 12. It is owned by the Duke of Norfolk. It is of ivory and silver-gilt, and is 12½ inches high. The London hall-mark for 1525 is on the mounts. The part of it which has caused it to be associated with Thomas à Becket is the font-shaped ivory bowl. It is assumed that Katherine of Aragon, the first wife of King Henry VIII., added the silver-gilt mounts after the bowl had been bequeathed to her by Sir Edward Howard, the Lord High Admiral, who died in 1513 while fighting

[Continued opposite.



[Continued.]

in a boarding-party. In his Will is: "To the Queen's Grace St. Thomas's Cup." The Queen's badge, a pomegranate, is in evidence four times, near the initials T. B. and a mitre, on the silver band which encircles the lid. If it is true that the ivory bowl did belong to Thomas à Becket, it would have accompanied him everywhere; for it was then the custom for a personal drinking-vessel to be carried in the baggage. The jewels are pearls and garnets; and the figure, it need hardly be pointed out, is that of St. George slaying the Dragon. The mounts are the work of Italian craftsmen in England. When Queen Katherine died, the cup reverted to the Howard family.

THE THOMAS À BECKET CUP (ALSO CALLED THE HOWARD GRACE CUP): THE LOWER PART OF ITS LID; A DETAIL OF THE SILVER-GILT MOUNTS BELIEVED TO HAVE BEEN ADDED TO THE PLAIN IVORY BOWL FOR KATHERINE OF ARAGON.



MADE UP OF A FONT-SHAPED IVORY BOWL WHICH IS BELIEVED TO HAVE BEEN THE PERSONAL DRINKING-VESSEL OF ST. THOMAS À BECKET, AND SUPERB SILVER-GILT MOUNTS PRESUMED TO HAVE BEEN ADDED FOR KATHERINE OF ARAGON: THE MAGNIFICENT THOMAS À BECKET CUP (OR, THE HOWARD GRACE CUP), WHICH IS TO BE AUCTIONED IN LONDON NEXT MONTH.

THE PRINCES IN SOUTH AMERICA.

3

NOTABLE EVENTS; AND A CURIOSITY.



THE PRINCE OF WALES OPENS THE BRITISH TRADE FAIR AT BUENOS AIRES: THE SCENE IN THE CENTRAL ARENA; WITH THE BAND OF THE CAMERONIANS.



THE PRINCES IN PERU: THE ROYAL VISITORS GREETED BY A PICTURESQUELY GARBED GROUP OF INDIANS, WHOSE STRANGE DANCES THEY AFTERWARDS ATTENDED.



A 'DISTINGUISHED GROUP AT THE PALERMO RACE-COURSE: (L. TO R.) SEÑOR MARTINEZ DE HOZ, SENORA URIBURU, THE PRINCE OF WALES, GENERAL URIBURU, PRINCE GEORGE, AND SEÑORA MARTINEZ DE HOZ.

During their stay at Cuzco, in Peru, the Prince of Wales and Prince George visited Sacsahuaman and saw certain of the picturesque dances of the Chuncho Indians.—The Prince of Wales declared the British Empire Trade Exhibition at Buenos Aires open on March 14. He had already attended an extensive round of functions, and received a deputation from the Club Universitario, when he handed to the deputation the shields presented to the Club by the Oxford and Cambridge Union Societies. The Prince of Wales played polo at Hurlingham on March 7, and on March 8 he went in state to the races at Palermo, in company with General Uriburu and a number of other distinguished personages. The departure from Buenos Aires for Mar del Plata was made on the following day.



THE SCENE OF A MILITARY REVOLT: A GENERAL VIEW OF THE ISLAND OF MADEIRA, FOR WHICH A PUNITIVE FORCE HAS LEFT LISBON.



ENGLAND DEFEATED BY FRANCE IN INTERNATIONAL RUGBY FOOTBALL AT PARIS: AN EXCITING MOMENT WHEN AN ENGLISH THREE-QUARTER HELD THE BALL.



BEAUTY AND THE BEAST! THE HIDEOUS SKELETON OF A PREHISTORIC PARIASUR BROUGHT FROM SOUTH AFRICA, AND PLACED ON EXHIBIT AT THE UNIVERSITY OF CHICAGO.

A serious military revolt appears to have broken out in Madeira on April 4. Its objects would seem to be resistance to the Dictatorship, and do not involve any question of autonomy or independence. War-ships and troops were dispatched from Lisbon on April 6.—The international Rugby football match between France and England was played at Colombes (Paris) on April 6. It resulted in a victory for France by 14 points to 13. England has not won a single match this season.—The Pariasurs were a prehistoric group numbered among the ancestors of the reptiles. The skeleton seen here was found in the Karroo desert of South Africa, and has been mounted at Chicago University in the position in which it probably expired, bogged in a primeval morass.

THE "VIKING" DISASTER: RESCUE SCENES—ALL NIGHT ON AN ICE-FLOE.



ADRIFT ON A SMALL ICE-FLOE FOR A WHOLE NIGHT AND A DAY, WITH WRECKAGE OF THEIR SHIP AND FLYING A FLAG OF DISTRESS: THREE INJURED SURVIVORS OF THE EXPLOSION IN THE FILM EXPEDITION SEALER, "VIKING"—MR. HENRY G. SARGEANT, MR. CLAYTON KING, AND MR. WILLIAM KENNEDY (WHO DIED LATER) PHOTOGRAPHED FROM THE DECK OF THE RESCUE SHIP "SAGONA" JUST BEFORE THEY WERE PICKED UP.



RESCUE WORK AFTER THE DESTRUCTION OF THE "VIKING" BY AN ACCIDENTAL EXPLOSION OF GUNPOWDER ON BOARD, IN THE FROZEN SEAS OFF HORSE ISLAND, NEWFOUNDLAND: A PARTY FROM THE "SAGONA" WITH ONE OF THE SURVIVORS FROM THE "VIKING" IN A DORY—A SMALL BOAT—IN WHICH THEY WERE BROUGHT ACROSS THE ICE TO THE RESCUE SHIP.

In our issue of April 4 we illustrated scenes during a previous film expedition in the sealing-ship "Viking," before her destruction by an explosion, on the evening of March 15, at a point some twelve miles from Horse Island, off the coast of Newfoundland, with a loss of some twenty-six lives. The above photographs show actual rescue work after the disaster, carried out by the ships "Sagona" and "Prospero," which brought the survivors to St. John's on March 24. The experiences of the three men seen in the upper picture are described as follows: Mr. Sargeant, a member of the film party, was hurled with some wreckage on to the ice, with his eyes burned and an arm injured. Mr. King, the wireless operator, was thrown through the ship's side, and had a leg

broken and his face burned. Mr. Kennedy, the navigator, fell near them with a fractured skull. Mr. Sargeant helped the other two to the raft, and collected from the wreckage two flags, tins of milk and preserve, and some burlap, which was placed over Mr. King. The wreckage was embedded in a small ice-floe, which gradually grew smaller as they drifted on it throughout the night and until 5 p.m. the next day, when the steamer hove in sight, and a dory (small boat) was sent to pick them up. Mr. King's feet were frozen, and it was found necessary to amputate one of them. Mr. Kennedy died of pneumonia, and the effects of his injuries, during the voyage to St. John's. Mr. Sargeant was stated to have almost recovered on arrival there.

THE FAREWELL SALUTE TO H.M.S. "TIGER": A SAD NAVAL OCCASION AT THE PASSING OF A HISTORIC WAR-SHIP.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



A FAMOUS BATTLE-CRUISER TO BE "SCRAPPED": H.M.S. "TIGER," OF JUTLAND FAME (RIGHT), CHEERED BY H.M.S. "REPULSE" (LEFT) ON LEAVING THE ATLANTIC FLEET TO PAY OFF.

An interesting "naval occasion" with a tragic note occurred on March 30, when, for the last time, the famous battle-cruiser "Tiger" left the Atlantic Fleet, to be paid off at Devonport and then to be "scrapped" at Rosyth in accordance with the terms of the Washington Convention. As the Fleet returned from Mediterranean sunshine, typical Channel weather with mist and rain prevailed. At a point about 150 miles south-west of the Eddystone Lighthouse, at 5.30 p.m., on a signal from H.M.S. "Nelson," the Fleet flag-ship, "Tiger" left her station with the battle-cruisers, and, increasing speed, passed as in review her consorts ahead. As she passed each of the ships, their officers and men cheered her with emotion. The drawing shows "Tiger" (on right) passing the battle-cruiser "Repulse" to starboard, and on the latter's fore-deck the cheering olivine-clad men are seen assembled. The crew of

"Tiger" stand to attention in acknowledgment; and on the high "B" turret the Royal Marines' band are playing the march of the "Repulse." Other cruisers and many destroyers are astern, seen dimly in the mist. The battle-ships "Nelson," "Rodney," "Warspite," and "Valiant" are at distances of one to two miles, too far to be seen in the weather conditions. As, finally, in all her beauty and perfection of detail, as though at a Spithead ceremony, "Tiger" disappeared in the mist to meet her appointed end, all the ships' bands played "Auld Lang Syne." Her career is finished, but her fine war record of service in the North Sea remains for all time. She was launched in December 1913, and finally completed in October 1914, at a cost of over £2,000,000. At Jutland she was hit twenty-one times, but the fact that her casualties were only 24 killed and 37 wounded proved the soundness of her construction.



THE COLLISION BETWEEN A BRITISH AIRCRAFT-CARRIER AND A FRENCH LINER: H.M.S. "GLORIOUS," WHICH STRUCK THE "FLORIDA" ON APRIL 1—A DISASTER WHICH BROUGHT HER ONE DEATH AND THE STEAMER ELEVEN.

At the moment of writing, it is, of course, too early to give officially the precise cause of the collision between H.M. Aircraft-Carrier "Glorious" and the French liner "Florida," which occurred about sixty miles off Gibraltar in a dense fog at about 4 p.m. on April 1. The "Florida" was homeward bound from Buenos Aires, carrying some 650 persons. The "Glorious" was manœuvring,



THE MOST DISCUSSED OF ALL INDIANS VERY ACTIVE AGAIN AFTER HIS RELEASE: MAHATMA GANDHI, THE NATIONALIST LEADER, BEFORE THE MICROPHONE AT A GREAT MEETING IN BOMBAY.

These two photographs show Mahatma Gandhi making a speech in Bombay after the truce between the Viceroy and himself had been arranged; and he is seen as he explained details of that truce. Recently, it has appeared that Gandhi wishes to be not only the sole Nationalist Congress delegate to the forthcoming Round-Table Conference, but to be in a position to speak both for the Hindus

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



AFTER SHE HAD BEEN IN COLLISION WITH THE "GLORIOUS": THE DAMAGED FRENCH LINER "FLORIDA" (9331 TONS) AFTER SHE HAD BEEN TOWED STERNWAYS INTO MALAGA BY THE DESTROYERS "WRYNECK" AND "VERITY."

and some of her seventeen 'planes were in flight. The "Glorious" lost one able-seaman, killed; and the "Florida" suffered eleven killed and a number of injured. After the disaster, the "Glorious" proceeded to Gibraltar; while the "Florida" was towed stern-first to Malaga. Many of the latter's passengers were accommodated in the "Glorious."



AS MAHATMA GANDHI SPOKE: THE HUGE CROWD IN BOMBAY LISTENING TO THE NATIONALIST LEADER'S WORDS AS THEY WERE HEARD THROUGH THE AGENCY OF A MICROPHONE AND A NUMBER OF LOUD-SPEAKERS.

and for those Moslems who are Nationalists. It is thought likely that he will leave for London in June. Meanwhile, he has been having further discussions with Lord Irwin, discussions whose result may not be known until Lord Willingdon's arrival in India. It is understood that he will pay a visit to the United States later in the year.



A NEW SHIP WHICH WILL ENDEAVOUR TO SET UP A FRESH SPEED-RECORD BETWEEN SOUTHAMPTON AND QUEBEC: THE 42,500-TON CANADIAN PACIFIC LINER "EMPRESS OF BRITAIN" LEAVING CLYDEBANK FOR HER TRIALS.

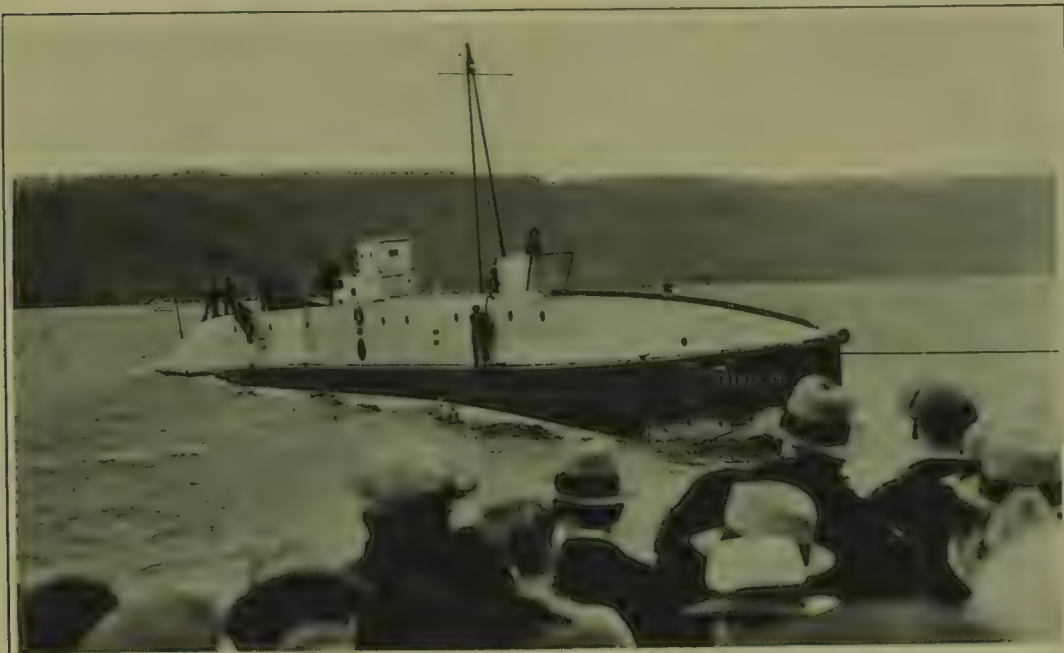
The 42,500-ton Canadian Pacific liner "Empress of Britain" left the Admiralty Yard of Messrs. John Brown and Company, Clydebank, on April 5, in order to begin her trials on the following day. It is hoped that she will set up a new speed record during her first voyage from Southampton to Quebec, which she begins on May 27. Our readers will recall that we gave a four-page panoramic diagram of her, with other illustrations, in our issue of March 14 last.—Mr. S. C. H. Davis was



AFTER AN ACCIDENT WHICH MIGHT WELL HAVE BEEN FATAL: MR. S. C. H. DAVIS, THE FAMOUS RACING DRIVER, LYING ON THE GROUND BESIDE HIS WRECKED CAR AT BROOKLANDS ON EASTER MONDAY.

seriously injured at the Easter Monday meeting of the Brooklands Automobile Racing Club. He was driving in the First Easter Mountain Speed Handicap, when his 4½-litre Invicta skidded during the third circuit, dived down the banking, hit the grass verge, struck the guy-wire of a telegraph-pole, spun round, and turned over, pinning its driver beneath it. Mr. Davis had a thigh and leg broken, but remained conscious and cheerful. He is progressing well.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE REALISATION OF A JULES VERNE ROMANCE: THE SUBMARINE "NAUTILUS," IN WHICH SIR HUBERT WILKINS WILL ATTEMPT TO REACH THE NORTH POLE, ARRIVING AT YONKERS, NEW YORK.

The submarine "Nautilus," in which Sir Hubert Wilkins, the famous Polar explorer, intends this summer to make an under-ice expedition to the North Pole, was "christened" on March 24, in Brooklyn Navy Yard, New York, by his wife, Lady Wilkins, assisted by M. Jean Jules Verne, grandson of the author of "Twenty Thousand Leagues Under the Sea," now to be paralleled by reality. M. Verne, who is a French lawyer, hailed the new "Nautilus" as Jules Verne's

dream come true, and recalled his grandfather's words—"What man can imagine, man can do." Lady Wilkins performed the "christening" by emptying against the submarine's prow a silver bucket of cracked ice, and said: "Ship, I name you Nautilus. Go on your wonderful adventure. In your heart is sacred treasure. Bring that treasure back to me." It was arranged that the submarine should go up the Hudson River to Poughkeepsie for fresh-water tests.



JULES VERNE'S GRANDSON HELPS TO "CHRISTEN" THE REAL "NAUTILUS": M. JEAN JULES VERNE, WITH LADY WILKINS.



THE ECLIPSE OF THE MOON (HIDDEN FROM LONDON BY RAIN-CLOUDS): A PHOTOGRAPH TAKEN IN PARIS.

This photograph was taken by M. Marcel Gentili di Giuseppe at his private observatory in Paris at 9.21 p.m. on April 2—about half an hour before the moon emerged entirely from the earth's shadow—by means of an equatorial reflector with a mirror 2 ft. in diameter. The exposure lasted half a second.



AN ENGLISH POET HONOURED IN GREECE: THE GRAVE OF RUPERT BROOKE IN THE ISLAND OF SKYROS, WHERE A STATUE OF HIM WAS UNVEILED ON EASTER SUNDAY.

A statue of Rupert Brooke was unveiled on Easter Sunday near his grave in the island of Skyros, where he died on active service during the war. The ceremony was attended by eminent writers from many countries, and among those present also were M. Venizelos, Prime Minister of Greece, and Mr. Patrick Ramsay, the British Minister in Athens. M. Venizelos laid at the base of the statue a wreath of flowers picked from the grave of Byron. Before the unveiling, a ceremony took place at Rupert Brooke's tomb, where one of his poems was recited by Mr. Lascelles Abercrombie.



A FAMOUS ITALIAN AIRMAN HONOURED AFTER DEATH: COLONEL MADDALENA'S WIDOW AND FATHER LEAVING AFTER RECEIVING HIS MEDAL FROM SIGNOR MUSSOLINI. Colonel Umberto Maddalena, the famous Italian airman, and two others were killed on March 19, when their machine crashed into the sea near Pisa. All three had taken part in the sea lane formation flight to Brazil under General Balbo, seen above on the extreme left. Third from left is Signor Mussolini, who had just presented to Signora Maddalena her late husband's gold medal. The occasion was the anniversary of the foundation of the Italian Royal Air Force, and many airmen were decorated.



A PICTURESQUE GROUP AT THE DEDICATION OF THE "TOC H" HEADQUARTERS: MEMBERS OF THE POPERINGHE SOCIETY OF CROSSBOWMEN WITH THEIR BOWS.

On Easter Sunday Lord Wakefield opened at Poperinghe, near Ypres, the famous Talbot House, which he has bought and presented to Toc H., to serve as a hostel and meeting-place for members visiting the district. The original loft used as a chapel by the Rev. F. B. Clayton during the war has been preserved intact. Mr. Clayton was himself present at the opening ceremony. An interesting group was the Poperinghe Society of Crossbowmen.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



A FAMOUS PAINTER OF SHIPS AND THE SEA: THE LATE MR. W. L. WYLLIE, R.A., AT WORK ON A PICTURE OF THE "VICTORY."

Mr. W. L. Wyllie, who died suddenly on April 6, in his eightieth year, while on a visit to London, was world-famous as a painter of ships and the sea. He first exhibited at the Royal Academy—housed at that time in what is now the National Gallery—in 1868. He was much concerned with the restoration of the "Victory"; and he painted that large panoramic picture of her at the Battle of Trafalgar which is in a special building in Portsmouth Dockyard.



LADY WYNDHAM (MISS MARY MOORE). Lady Wyndham, better known to the theatre-going public as Miss Mary Moore, died on April 6. She was born on July 3, 1861. She was a comedy actress of great distinction, and also a very keen business woman. Her great successes were with the late Sir Charles Wyndham, whom she married in 1916.

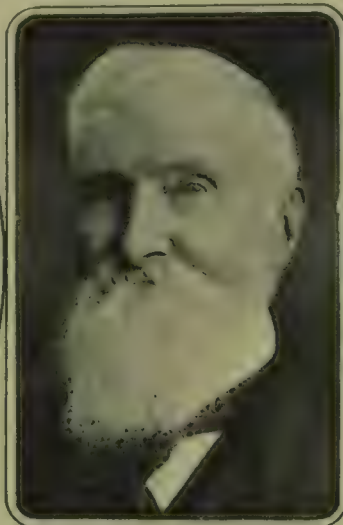


THE LATE LORD STAMFORDHAM. Lord Stamfordham, who had been Private Secretary to his Majesty the King since 1901, died on March 31. He was in his eighty-second year. As Lieut. Arthur John Bigge, R.A., he became a Groom-in-Waiting to Queen Victoria in January 1880; and thus began his life-long association with, and devotion to, the Royal Family.



SIR JOHN DE VILLIERS.

Died, April 2; aged sixty-seven. Distinguished for his researches into Dutch History and his work at the British Museum, which he entered in 1887. Much concerned with the British-Venezuelan boundary dispute. In charge of Map Room at the British Museum, 1909.



DR. W. CARMICHAEL M'INTOSH.

Died, April 1; aged ninety-three. Doyen of Marine Zoology and Emeritus Professor of Natural History at St. Andrews. The systematic study of British annelids was his most important work. A pioneer in the investigation of marine fauna and questions relating to sea fisheries.



MISS KATHARINE TYNAN.

Miss Katharine Tynan (Mrs. Hinkson) died on April 2. Irish poetess. Published her first verses, "Louise de la Vallière," in 1885; her first prose work in 1887. A prolific and versatile novelist and the author of many admirable children's books.



LIEUT.-COMMANDER GLEN KIDSTON.

Flew from Netheravon, Wiltshire, to Cape Town, in 57 hours, 10 min. (total flying time), in spite of a forced landing at Lichtenburg, in the Western Transvaal, owing to oil trouble, and a delay at Pretoria. His average speed was 131.8 m.p.h.



MR. KAYE DON.

Broke the world's water-speed record (set up by Commodore Gar Wood) in "Miss England II." on April 2. His speed was 103.49 m.p.h. (Gar Wood's was 102.) "Miss England II's" designer, Mr. F. Cooper, and Mr. Don are returning to England.



THE RT. HON. NEVILLE CHAMBERLAIN, P.C. Has resigned the Chairmanship of the Conservative and Unionist Party Organisation. At Mr. Baldwin's request, will lead the Opposition in the House of Commons on the Budget and the Finance Bill. He has decided to retain the Chairmanship of the Conservative Research Committee at the Central Office.



THE RT. HON. LORD STONEHAVEN, P.C. The new Chairman of the Conservative and Unionist Party Organisation. Returned last November from Australia, where he had been Governor-General for five years. As Sir John Baird, he was a Member of the House of Commons from 1910 until 1925; and he was Minister of Transport, 1922-1924.



THE PROPOSED AUSTRO-GERMAN CUSTOMS UNION: DR. SCHOBER, THE AUSTRIAN VICE-CHANCELLOR AND MINISTER FOR FOREIGN AFFAIRS (LEFT), DISCUSSING MATTERS WITH DR. CURTIUS, THE GERMAN FOREIGN MINISTER.

Speaking in the House on March 31, the President of the Board of Trade said that, as far as he could judge at the moment, and presuming that the scale of duties remained at about the present level, the proposed Customs agreement would not be likely to affect very materially the volume of Great Britain's export trade.

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COPPER MINING. **MINING** *A Katanga Copper Mine*

SCENERY & WATER POWER *Kohemba Falls*

TOURING *A Motor Road in Angola*

HEALTHY CLIMATE *A Villa at Huambo, 5,500 feet above Sea Level.*

TRAVELLING COMFORTS *A Garratt Engine hauling the Mail Train.*

Port of Lobito. **Atlantic Ocean.**

Luao **Villa Luzo.** **Mariyango.** **Camacupa 4600 feet.** **Silva Porto 5643 feet.** **Chinguar 5932 feet.** **Huambo 5500 feet.** **Robert Williams 5700 feet.** **Cuma 4700 feet.** **MAIZE.** **CATTLE RANCHING.** **COFFEE PLANTATIONS.** **SUGAR.** **CATTLE RANCHING.** **G. HAYES 1930**

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The World of the Kinema.

By MICHAEL ORME.

"MOROCCO"—AND MARLENE DIETRICH.

IN "Morocco" Hollywood has sent us a momentous production. By this I do not mean to say that its popular appeal will equal that of some of its predecessors at the Carlton Theatre, nor that it will be received even by the more discriminating with unanimous favour. But I do maintain that Josef von Sternberg has here revealed himself even more clearly, perhaps, than in "The Blue Angel," because in "Morocco" he uses a larger canvas, as a producer with very definite ideas as to the treatment of sound in pictures; a producer, moreover, who refuses to be diverted by sound from the true technique of the screen. Just as Lubitsch succeeded in moulding the material of musical comedy to kinematic requirements, so Josef von Sternberg has set out to restore, or, rather, to create, the balance between sound and the kinematic values. He approaches his subject-matter first and foremost from a kinematic point of view, determined to use all those assets of the silent screen of which the "talkies" tend to deprive us. Where the spoken word can help him, he reaches out for it, brings it into prominence. For the rest, sound remains in the background, an undercurrent, a rounding-off in its message to the ear of the pictorial message to the eye. The result is a fullness, a richness, amazingly exciting and provocative.

Much of this von Sternberg established in "The Blue Angel." Hollywood, however, has a way of reducing all but the most individual of producers and actors to its own established pattern. It has its methods, its faces, its standards of physique; and, whilst this careful rubbing off of rough edges has its advantages, there is always the fear that the juggernaut may crush the exceptional beneath its levelling wheels. And it is only the exceptional that can at this juncture vitalise the art of the talking-picture.

We need not have trembled for Josef von Sternberg. His methods, his superb technique, his vision remain intact. In other hands, "Morocco" might easily, almost inevitably, have developed into yet another romantic melodrama of the Foreign Legion. As it stands, though it has its faults, it is certainly anything but ordinary. Set down in so many words, its story is crude, and crude it actually becomes in one moment of mistaken judgment, one moment in which the producer's grip, weakening at the helm, has ruined the finale.

The hero and heroine of "Morocco," emerging from a nebulous past about which neither she nor he finds it necessary to offer more explanation than can be conveyed by a shrug of the shoulders and a smile of disillusion, meet in the hot and crowded

on the singer's mirror with a stick of grease-paint, does not belittle his motive. He is sent along with his company on a punitive expedition. He goes



THE CABARET-ARTISTE HEROINE OF "MOROCCO": MARLENE DIETRICH, AS AMY JOLLY, A CHARACTER WHICH ENABLES HER TO ENHANCE THE REPUTATION SHE MADE FOR HERSELF IN "THE BLUE ANGEL." In an article on this page, Michael Orme describes the admirable restraint of Marlene Dietrich's artistry, and writes: "When she faces a turbulent, boorishly hostile audience in the masculine travesty in which she sings her first song, she waits for the hubbub to subside with a little mocking smile about her lips, a faint amused lift of an eyebrow." "Morocco" is showing at the Carlton Theatre.

with a grin and a kiss for any pretty girl who wants it. The singer very nearly marries her millionaire. But news that Brown has not returned from the campaign is enough to bring her swiftly to his side. Again he affects indifference. This time she discovers the truth, and in the end we see her tramping out into the desert, in a little Riviera frock, hatless, shoeless, mingling with a straggling bunch of native women and goats, a camp-follower with the rest, trailing after her man. It is here that the sublime crashes into the ridiculous and melodrama stands stripped. Not only the futility of her attempt—she could not have lasted a couple of miles—but the presentment of it, break

the spell of our enchantment. That it holds, as it does until this episode is reached, is due to the direction of the picture in the first place, and in the second to the brilliant work of Marlene Dietrich and Gary Cooper, with Adolphe Menjou in polished and easy support as the altruistic millionaire.

Apart from its masterly economy of dialogue, the picture claims our attention by reason of its rare texture and of a liquid quality of lighting such as I have never seen surpassed. Josef von Sternberg has clearly found in its picturesque settings ample opportunity for the massive composition, the unexpected perspectives, the breaking-up of lines in which he delights.

Through this strange world of quivering heat and velvet gloom, pulsing with latent passion the companies of the Foreign Legion march, the rosy people of the markets and bazaars push their way, the heterogeneous crowd of pleasure-seekers swarms into the cabaret to jeer or to applaud a new arrival on the stage. Against so much movement and the frequent quickening of pace in the *ensemble* action, the actual delivery of the dialogue seems unduly deliberate. Questions and answers seldom follow without portentous pause, and one is inclined to wonder whether this definitely Teutonic slowness of speech is not a habit which Mr. von Sternberg will forswear in time. True it is that both Marlene Dietrich and Gary Cooper are thus enabled to suggest a host of things unsaid between the few words audibly spoken; but the opportunity for silent eloquence in a picture which embraces much of the symbolism and the pictorial illumination of the wordless films would not be lessened by a quicker *tempo* of the dialogue.

In Marlene Dietrich the screen has won an arresting and fascinating personality, as well as an actress of delicate insight. Her Amy Jolly of "Morocco" will enhance the reputation she made in "The Blue Angel." That she is again a cabaret singer is of little importance. She sings two verses of a couple of songs in a deep, husky voice and with complete artistry. But the value of a characterisation which is clearly conceived and amazingly convincing, despite the fundamental exaggeration of the author's creation, lies in Marlene Dietrich's restraint, the almost austere reticence of her method in a garish milieu. When she faces a turbulent, boorishly hostile audience in the masculine travesty in which she sings her first song, she waits for the hubbub to subside with a little mocking smile about her lips, a faint, amused lift of an eyebrow. She has the upper hand of that motley crew, and she makes us feel that she has it. Throughout the picture, the strange power of this woman, breaking away from a past we know nothing about, a *déclassée*, a bit of flotsam, reckless beneath



THE SARDONIC, EASY-GOING HERO OF "MOROCCO," WHICH IS SOMETHING MORE THAN JUST "ANOTHER ROMANTIC MELODRAMA OF THE FOREIGN LEGION": GARY COOPER AS TOM BROWN; WITH MARLENE DIETRICH AS AMY JOLLY, THE SINGER WHOM HE MEETS IN A MOORISH CABARET.

Moroccan cabaret where the girl makes her début. They fall in love. The girl has another suitor—a French millionaire. Legionary Tom Brown, penniless and on the point of deserting, rises to a fine gesture. That he does it cynically, scribbling a callous message



THE RIVAL OF TOM BROWN FOR THE LOVE OF THE CABARET SINGER: THE FRENCH MILLIONAIRE, LA BESSIÈRE (ADOLPHE MENJOU); AND MARLENE DIETRICH.

a seemingly cold serenity, is dominant, justifying her unscrupulous decisions, justifying the swift surrender of Tom Brown, "lady-killer" of Morocco, justifying, too, the extreme acquiescence of her wealthy French lover. The vitality masked by her slender, blonde beauty finds an admirable match in Gary Cooper's masterly impersonation of the Legionary. His slightly sardonic humour and the strength of a man schooled by bitter experience lend a keen edge to the actions, the undemonstrative decisions, of this long, easy-going fellow. There is a flourish to his renunciations, a swagger, but no self-pity. Adolphe Menjou's task as the onlooker and the real victim of the triangular love-affair is, perhaps, the more difficult in that it is the least colourful; but he brings the Frenchman to life with his *aplomb*, his air of "tout comprendre c'est tout pardonner."

A BYZANTINE CHURCH AND ITS TREASURES: RARE 6TH-CENTURY SCULPTURE.

PHOTOGRAPHS SUPPLIED BY MR. STANLEY CASSON. BY COURTESY OF MACRIDY BEY, OF THE STAMBOUL MUSEUM. (SEE ARTICLE ON PAGE 612.)

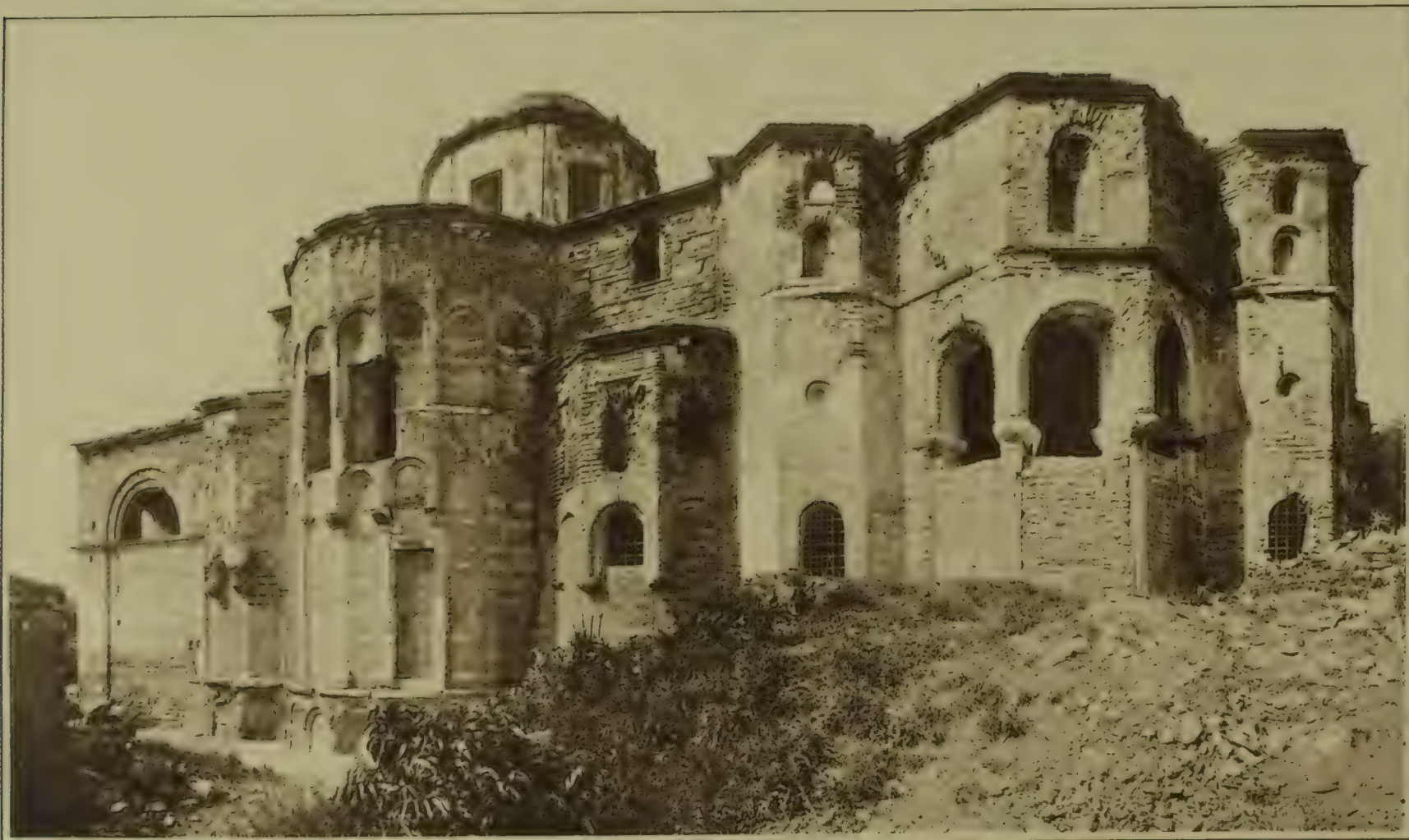


FIG. 1. THE SCENE OF IMPORTANT DISCOVERIES THROWING NEW LIGHT ON BYZANTINE ARCHITECTURE AND SCULPTURE: THE DOUBLE CHURCH OF ST. MARY PANACHRANTOS AT CONSTANTINOPLE—A VIEW FROM THE EAST, SHOWING THE THREE APSES EACH OF THE OLDER NORTH CHURCH (RIGHT) DATING MAINLY FROM THE TENTH CENTURY WITH TRACES OF THE SIXTH, AND THE SOUTH CHURCH (LEFT) ADDED IN THE THIRTEENTH CENTURY, WHEN ONE OF THE ORIGINAL FIVE APSES OF THE NORTH CHURCH WAS INCORPORATED IN THE SOUTH CHURCH.



FIG. 2. SIXTH-CENTURY SCULPTURE FORMERLY ON "A SUPERB DOORWAY OR ARCH" OF THE EARLIEST CHURCH ON THE SITE: THE HEAD OF AN APOSTLE.

In his article on page 612, Mr. Stanley Casson describes the wonderful results of the excavations, carried out by the Turkish authorities at Constantinople, in the double Church of St. Mary Panachrantos—"the Immaculate Virgin." Since 1496 it had been used as a mosque, but after a great fire in the district in 1916 it had been left derelict. The excavations proved, first, that the northern church was the older of the two and had originally possessed five apses, one of which was removed when the southern church was added in the thirteenth century, and another incorporated in the new church, to give them three apses each, as shown in the photograph above. The five-apse type is very rare, and the north church



FIG. 3. "THE QUALITY OF THE SCULPTURE IS ASTONISHING FOR SO EARLY A DATE": A SIXTH-CENTURY HEAD OF AN APOSTLE FROM THE SAME ARCH.

is said to be the first authenticated example. Still more remarkable was the wealth of exquisite sculptural decoration in marble, revealed by the clearance of plaster and whitewash, inside the building. Most striking of all was a set of busts of the Apostles. These heads reveal a hitherto unknown standard of artistic quality in Byzantine sculpture of the sixth century. In the floor of the church were found twenty-two tombs. It is known from literary sources that many famous people had been buried there, among others the Emperor Andronicus II. and Empress Theodora (wife of Michael VIII. Palæologus), who enlarged the building by adding the second or southern church.

REVELATIONS OF THE BYZANTINE GENIUS : SCULPTURE; UNIQUE MARBLE INLAY.

By COURTESY OF MR. STANLEY CASSON AND MACRIDY BEY. (SEE ARTICLE, PAGE 612.)

THESE photographs (numbered in sequence from those opposite) also illustrate Mr. Stanley Casson's article on page 612 describing the very important additions to the world's knowledge of Byzantine art resulting from recent excavations in the double Church of St. Mary Panachrantos at Constantinople. Figs. 5 and 6 above show examples of sculpture and decorative work in marble finer than anything previously known of the periods they represent. But the greatest and most surprising discovery was that shown in Fig. 4. Two small chapels were found hidden in the roof, and near one of them, lying face-downwards on the floor, was a superb icon with a full-length figure of St. Eudokia worked in inlaid marbles of various colours, on a background

[Continued below]



FIG. 4. "THE FIRST OF ITS KIND," ILLUSTRATING "A WHOLLY NEW TECHNIQUE IN BYZANTINE ART": AN ICON OF ST. EUDOKIA (WITH HER NAME IN GREEK LETTERS) WROUGHT IN COLOURED MARBLE INLAY "OF EXTRAORDINARY RICHNESS AND BEAUTY." (TENTH CENTURY.)

[Continued.]

of plain white marble, and bearing her name inscribed in Greek. The face and hands are wrought in rose-coloured marble, with the features and detail lightly engraved; while the halo is yellow and the robe purple and green, studded with stones to resemble. This exquisite icon is the first-known example of this particular kind of technique, which seems to combine the effects of sculpture and painting, enamelling and mosaic. As a specimen of this hitherto unknown method it is absolutely unique, and constitutes one of the most remarkable works of Byzantine art that has ever come to light. We may add that a reproduction of

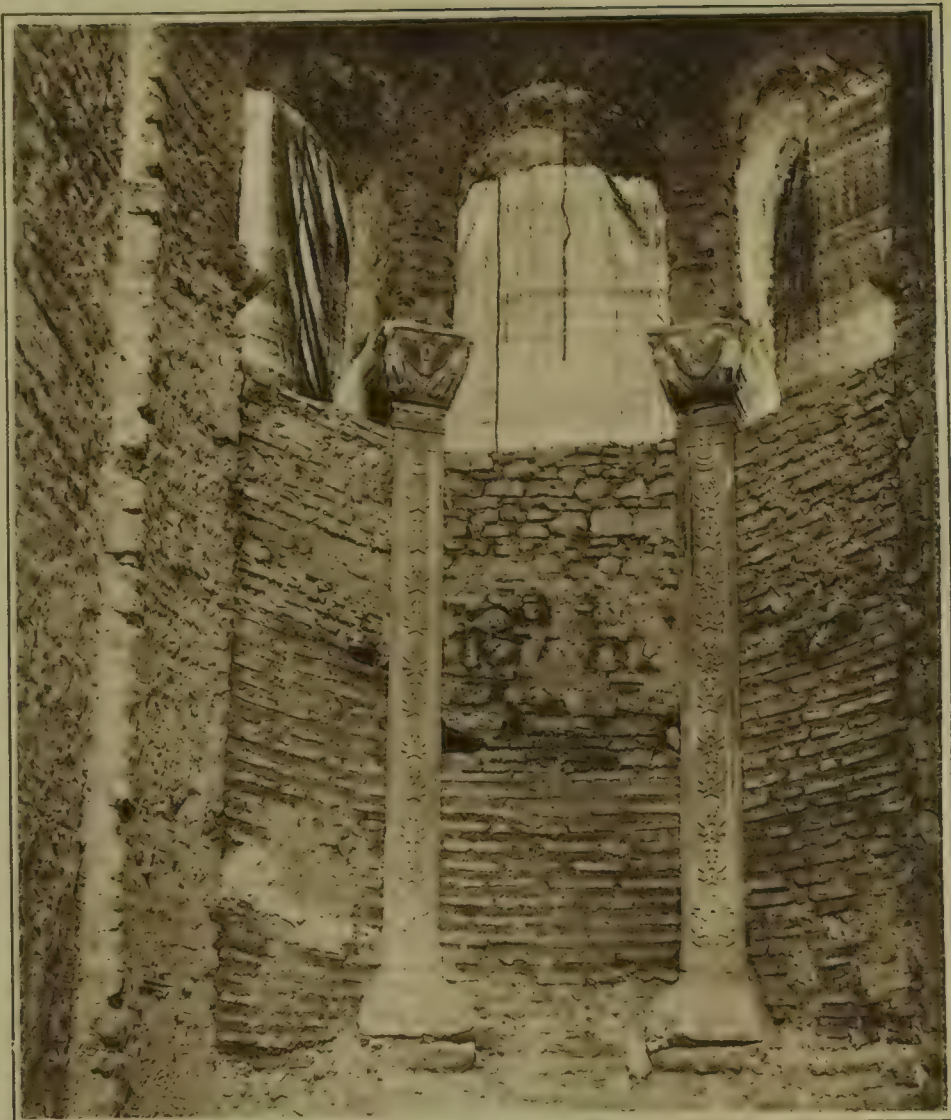


FIG. 5. EXQUISITE BYZANTINE SCULPTURAL DECORATION OF THE TENTH CENTURY: MARBLE MULLIONS OF THE CENTRAL APSE IN THE NORTH CHURCH OF ST. MARY PANACHRANTOS, CONSTANTINOPLE. (SEE FIG. 8, PAGE 612.)

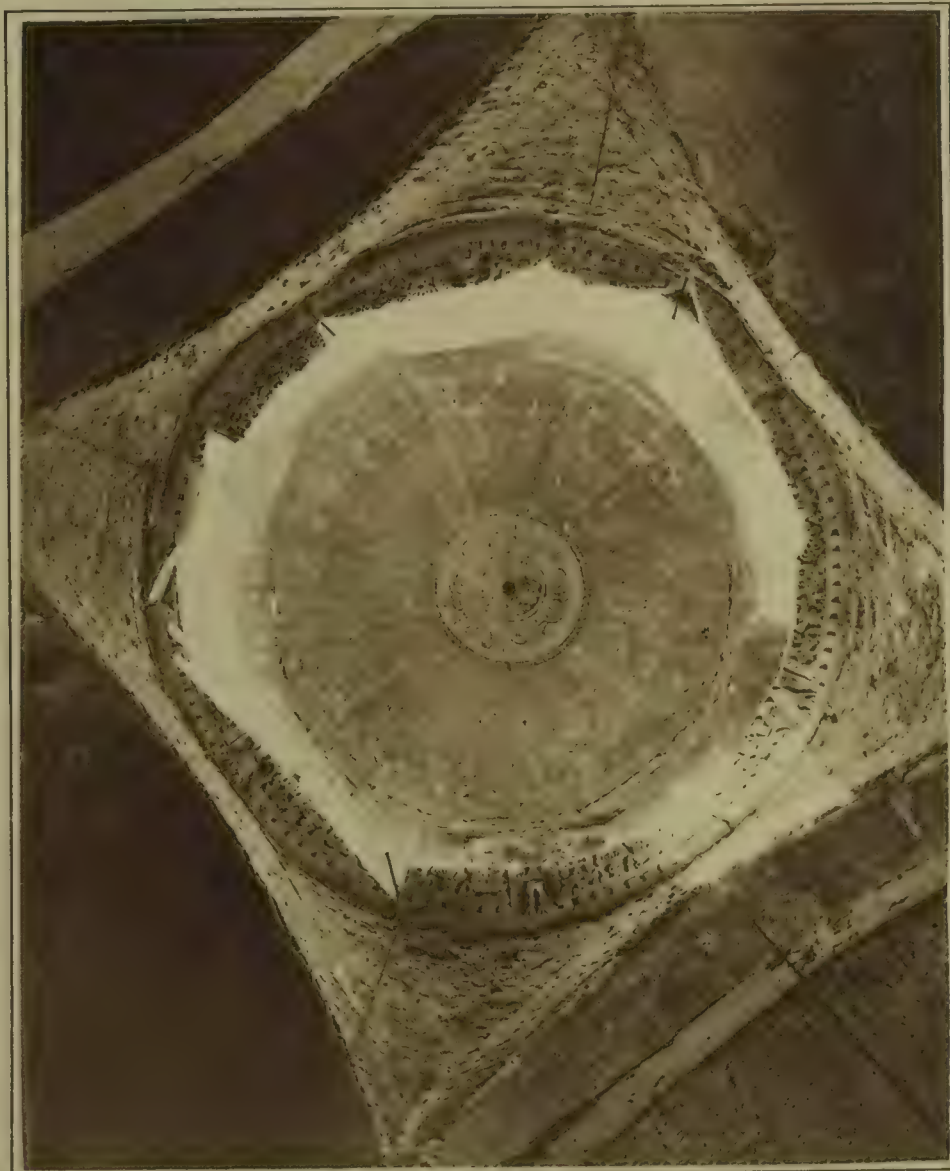


FIG. 6. "SUPERB ARCHITECTURAL DECORATION IN MARBLE" REVEALED BY THE REMOVAL OF PLASTER AND WHITEWASH: AN UPWARD VIEW OF THE INTERIOR OF A CUPOLA IN THE NORTH CHURCH. (SEE DETAIL DRAWING, FIG. 7, PAGE 612.)

this icon, in the full beauty of its actual colouring, will be given in a future issue of "The Illustrated London News."



GREAT DISCOVERIES IN BYZANTINE ART AND ARCHITECTURE.

TREASURES FOUND IN THE DOUBLE CHURCH OF ST. MARY PANACHRANTOS AT CONSTANTINOPLE, CONVERTED INTO A MOSQUE IN THE FIFTEENTH CENTURY, BUT NOW DISUSED.



By STANLEY CASSON, M.A., Reader in Archaeology at Oxford; formerly Director of the British Academy
Excavations at Constantinople. Photographs by Courtesy of Macridy Bey. (See Illustrations on pages 610 and 611.)

THE clearance and excavation of the little ruined church of St. Mary the Immaculate (*Panachrantos*) in Stamboul have resulted in what are perhaps the most important additions to our knowledge of Byzantine art and architecture that have been made in recent years. The excavations were carried out by the authorities of the National Museum, Stamboul, under the direction of Macridy Bey, with a fund specially collected for the purpose.

The church in question lies in a region which was devastated by fire in 1916 during the war. The church is situated almost exactly midway between the Golden Horn and the Marmara shore in the valley of the Lycus, on a line running from the Forum of Theodosius to the Gate of Romanus in the main city walls. Until 1916 the church had served as a mosque, known as *Phenere Isa Mesjedi*, having been originally converted into a mosque in 1496.

foundations of the suppressed northern apse were cleared and can be seen on the plan (Fig. 9).

But the discoveries were not confined to architectural features. In the foundations of the floor were found twenty-two tombs of Christian date. The bulk of these had, unfortunately, been cleared of their contents in Turkish times, probably on the occasion of the conversion of the church into a mosque, or else later, in 1633, when much damage was done by a fire and much subsequent restoration required. But into the empty tombs was thrown much accumulated rubbish, and the tombs were then closed again. The rubbish revealed, as, in the course of excavation, the tombs were reopened, was of the greatest interest, consisting as it did largely of sculptural and architectural remains of the earliest church. Most important of all were the substantial remains, which have since been reconstituted, of a superb sculptured doorway or arch from the earliest church, which was built in the sixth century. The sculptures on this doorway consist of a series of busts of the Apostles, each some 10 centimetres in height, and the total internal span of the arch is 2.25 metres. Five of the heads still survive in excellent condition, together with substantial remains of two other figures (Figs. 2 and 3, page 610). The quality of the sculpture is astonishing for so early a date. There was hitherto very little evidence to show what sixth-century sculpture was like: now we have a first-rate example of the finest execution. From a study of this we can now learn more of what must have been the true ancestry of Romanesque and Gothic sculpture.

The roof of the church produced an even greater treasure. For, as the accumulated rubbish was removed, it appeared that there had been two small roof chapels near the cupolas. In the passage leading to one of these was found, lying on its face and almost intact, a marble icon. It measured 65 by 28 centimetres, and consisted of a white marble slab into which had been inserted, piece by piece, the figure of a saint—St. Eudokia (Fig. 4, page 611). The design was composed of large and small pieces, inserted rather in the manner of ordinary marquetry. Dark red, vivid green, golden yellow, and black are used for the garments and ornament of the figure; while the hands and face, most delicately cut, are in rose-coloured stone. The whole gives the effect of extraordinary richness and beauty. When found the icon was lying face-downwards, and most of the marble inlay had fallen out; but it had not been scattered, and the bulk of it was

safely recovered. This curious and lovely icon is the first of its kind, and it illustrates a wholly new technique in Byzantine art. Nothing even remotely like it was known before. But this church seems to have been very rich in monuments of this type, for remains of another very similar icon were found in the rubbish which had been pitched into one of the tombs, and there was also found a moderately well-preserved icon of St. John in *verde antico* which was fashioned in a not dissimilar way. Numerous other fragments of this marble inlay were also found in various places, but in no instance was it possible to achieve a complete reconstruction on anything like the scale of the Eudokia icon.

The bulk of the architectural decoration of the cupolas and of the walls of the north church seems to belong in the main to the tenth century. It was at this period that the church as it stands to-day (Fig. 1, page 610) must be assigned. The inlay-icons seem all to belong to this period, but the sculptured arch is, of course, of earlier date. We know that in the year 908 the reigning emperor was invited to the dedication ceremony of the church of Panachrantos by a certain Constantine Lips, who had provided the money for the transformation of the old and perhaps neglected sixth-century church into a new and finer building. Later, in the thirteenth century, when Constantinople was beginning to recover from the ruinous domination of the Latins and from the widespread destruction which they had inflicted upon the city, Theodora, wife of the Emperor Michael VIII. Palæologos, transformed the church of Panachrantos into an even

finer building in order that both she and her family might be buried within its walls. To her reconstruction must be assigned the second, or southern, church and the suppression of the outside apse of the north church so as to give the two churches three apses apiece. Later, in the fifteenth century, as accommodation for the tombs became smaller, the portico and *exonarthex* were built and further tombs inserted in the new area. Among those of the Palæologue family known to have been buried here are the Emperor Andronicus II., Anne, Princess of Russia (who died of the plague in 1417), Theodora herself, and her mother. Some of the tombs can be identified from documentary evidence, but they seem, for the most part, to have been robbed in Turkish times of any articles of importance which they may have contained. One of the most interesting results of the excavation is that this small but exquisite church is now open to inspection and preserved from further damage. No doubt similar results might be obtained by clearing other ruined churches in Stamboul, but St. Mary Panachrantos proved unexpectedly rich in results.

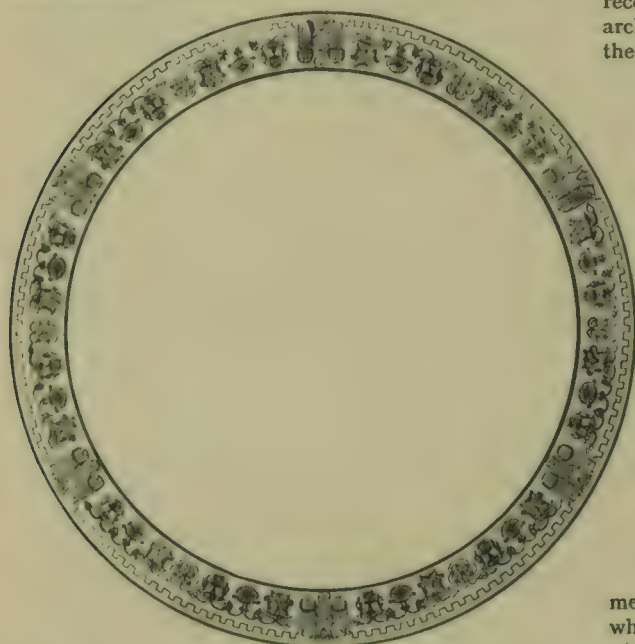


FIG. 7. "SUPERB ARCHITECTURAL DECORATION": A DRAWING OF DETAIL IN THE OUTER BORDER OF THE CUPOLA IN THE NORTH CHURCH. (SEE FIG. 6 ON PAGE 611.)

After 1916 it fell into disuse and soon became ruinous (Fig. 1, page 610.) The excavations carried out in 1928 and 1929 were rapidly productive. After the bulk of the plaster and whitewash had been removed from the roof and walls, it was soon seen that there had survived intact a very great wealth of superb architectural decoration in marble (*e.g.*, Figs. 5 and 6, page 611). Cornices, capital columns, and marble edging to the roof-cupolas were in splendid preservation.

The church had for long been known to be of peculiar interest from an architectural point of view, since it was a double church in plan, with a portico added later on the south side which was continued on the west as an *exonarthex*. Each church has three apses at the east end, while the interiors communicate and make one common building. It has always hitherto been assumed that the south church was the earlier of the two.

The excavations showed that the north church was, in fact, the older, having elements which throw its date back to the sixth century. This first church originally had no fewer than five apses at its east end, and, when the south church was built at a later date, alterations were made which resulted in the extreme northern of the five apses being cut away, the extreme southern apse being adapted to the new church, and the two churches thus made similar in having three apses each. But the fact that the original church had five apses places it at once into a very rare and interesting class of Byzantine church, of which all too little is known. The

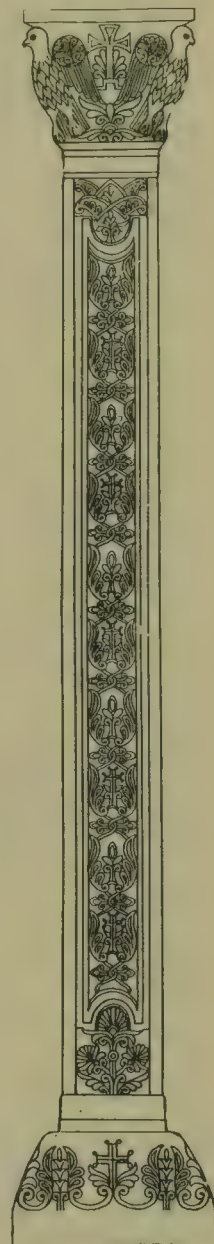


FIG. 8. BEAUTIFUL CARVING ON A MARBLE MULLION: A DETAIL DRAWING FROM THE CENTRAL APSE OF THE NORTH CHURCH. (SEE FIG. 5 ON PAGE 611.)

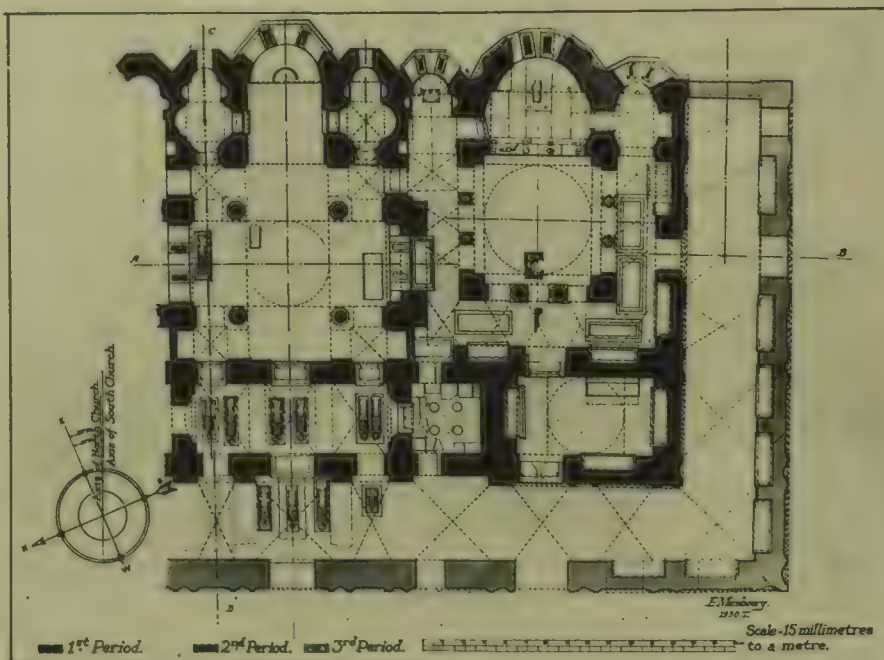


FIG. 9. NEW EVIDENCE OF "A RARE AND INTERESTING CLASS OF BYZANTINE CHURCHES": THE GROUND PLAN OF THE DOUBLE CHURCH OF ST. MARY PANACHRANTOS, SHOWING (TOP LEFT) HOW THE NORTH CHURCH HAD ORIGINALLY FIVE APSES, THE NORTHERN APSE BEING AFTERWARDS REMOVED AND THE SOUTHERN ONE INCORPORATED IN THE SOUTH CHURCH (RIGHT) BUILT LATER.

The earliest parts of the buildings are indicated in black; those of the second period in darker shading; and those of the third period in lighter shading.



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A PAGE FOR COLLECTORS. BAT AND BALL.

By FRANK DAVIS.

THE very same week as the primroses in the woods, my local paper has burst out into accounts of the meetings of various village cricket clubs. I am happy to report that, in the case of my own, a deficit of 5s. 8d. at the end of last season has been turned into a credit balance of £2 15s. 6d., as the result of a concert in January; the roller has been working overtime for the last month, the fixture-list is complete, the equipment has been increased by a new pair of pads—and as long as we can keep them dratted cows off the pitch and Long Tom, our best all-rounder, doesn't break his neck on his new motor-bike, I don't see any reason why we shouldn't beat Pendlebury this year and wipe out the disgrace of an innings and 40 runs defeat on August Bank Holiday. I would suggest, in all seriousness, that no visitor to this still beautiful country of ours has seen England until he has suddenly turned a corner one Saturday afternoon and found himself on a village green with a cricket match in progress. I am also prepared to argue that a large part of the dislike of the Englishman abroad is due to the unconscious feeling of superiority engendered in him by this strange and leisurely and, to the poor benighted foreigner, incomprehensible game; do we not stalk through Europe and the East as who should say, "Behold!—all these poor miserable Prussians and Russians and others who have never known the thrill of opening their shoulders and hitting a fast one—click!—over the head of mid-on—pulled badly, yes—but what a smack!—and, anyhow, he missed it?"

Considering the immense popularity of this game of games it is odd to be able to prophesy with a

eighteenth-century squires were willing to perpetuate their horses in paint, but not the local cricketing blacksmith, and the sporting painters could not be expected to produce unsaleable pictures for the benefit of posterity; but I wonder if that very great artist, Richard Wilson, might not have avoided poverty had he condescended to country sports instead of romantic Italian scenes: the genius would have been there, and the delicate atmosphere—and, in addition, a dash of homely

Let us go further back, to 1747 (the *Daily Advertiser*—July 28): "This day will be played on Kennington Common" [was this the site of the Oval?] "The Great Cricket Match, so long depending, between Long Tom of Surrey and the Kentish Shepherd, with ten other persons of each Side, picked out of the different parts. The Wickets to be pitched at Two o'clock precisely, and the Common roped round for the Accommodation of the Spectators, who, it is hoped, will not break in upon the Players, as there are very large Bets depending, and very fine Sport expected."

"Note: Long Tom is very well known for his excellent Play, therefore needs no Puffs; he backs himself five to four against the Kentish Shepherd."

The same paper a fortnight before has the following item: "On Monday last, in playing the Women's Cricket Match, the Company broke in so, that it was impossible for the same to be played; and some of them being very much frightened and others hurt, it could not be finished till this morning, when at Nine o'clock they will finish the same: hoping the Company will be so kind as to indulge them, in not walking within the Ring: which will not only be a great Pleasure to them, but a general satisfaction to the whole."

The other illustrations are of worthies—or should I say heroes?—of the 1850's. The lithograph is of the great John Wisden; the Minton figures are reputed to be of George Parr, the famous Notts "pro." and of the equally famous "Julius Caesar," captain of the All-England Eleven. I understand the two smaller figures came from Newport, Mon., where in

July 1849 an English Eleven played 22 of South Wales—and two balls are said to have been lost in the outfield during the match.



1. HEROES OF NINETEENTH-CENTURY CRICKET MODELLED IN MINTON COLOURED PARIAN WARE: (L. TO R.) GEORGE PARR; (PROBABLY) GEORGE PARR AGAIN; AND JULIUS CAESAR—IN FLOWERED SHIRTS AND ELABORATE CRAVATS.

George Parr was a famous Notts "pro."; while Julius Caesar was captain of the All-England Eleven. The two smaller figures almost certainly came from Newport in Monmouthshire. All date from the 'fifties.

Reproduced by Courtesy of Messrs. Stoner and Evans.

drama which might have loosened purse-strings. And why, oh! why, must our scholarly intellectuals to-day spend so much time in the South of France producing second-rate imitations of Cézanne landscapes when they have an opportunity of doing something original in the ever-changing light and shade of English villages?

I suppose everyone is familiar with various prints of early cricket matches in which the players all wear top-hats: not so familiar relics of the past are those illustrated here. The most important is unquestionably Lord Fisher's Lowestoft jug, one of a set of three found in a farmhouse in the Waveney Valley, near Harleston. One of the others is in Yorkshire, and the whereabouts of the third is unknown. The scene is the Denes at Lowestoft, and the subject is taken from a print by H. Roberts, after a picture by L. P. Boitard. Note the curved bat and the peaked caps of the players: I cannot vouch for the accuracy of the wicket—two stumps only with a cross-piece—one can scarcely call it a bail. These were stirring times, as the following extracts will show. There is a bewildering choice of quotations from contemporary newspapers—I dip into them haphazard.

Here is the *Norwich Gazette* of July 1762: "Yesterday the great Cricket Match between Surrey and Kent for 100 guineas and on which some thousands depended, began to be played near Carshalton, but was not decided, a dispute arising from one of the players being caught out, when Surrey was some 50 ahead the first innings; from words they came to blows which occasioned several broken heads as likewise a challenge between two persons of distinction, the confusion was so great that the bets were all withdrawn."



3. THE "GAME OF CRICKET" IN THE LATE EIGHTEENTH CENTURY, AS PICTURED ON A LOWESTOFT JUG IN THE POSSESSION OF LORD FISHER: A TWO-STUMPS WICKET; FIELDERS; A BOWLER; AND A BATSMAN WITH A CURVED BAT.

This remarkable jug is one of a set of three found in a farmhouse in the Waveney Valley, near Harleston. The scene is the Denes at Lowestoft; and the subject is from a print by H. Roberts after a picture by L. P. Boitard. The jug dates from about 1770.



2. A CRICKETING WORTHY OF THE 'FIFTIES: A LITHOGRAPH OF JOHN WISDEN IN THE APPROPRIATE COSTUME.

Reproduced by Courtesy of Messrs. Stoner and Evans.

reasonable chance of not being proved wrong that there will be no picture in this year's Academy that has any connection with cricket, or that makes a village cricket match an excuse for an experiment with sunlight shining through green leaves; nor can I think off-hand of any considerable artist in the past who has given us his impressions of the movement and colour of the game. I suppose the



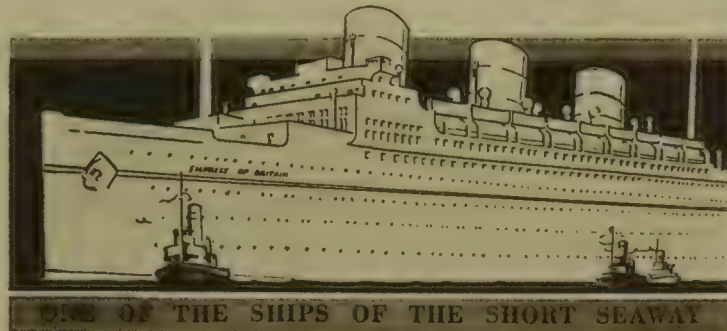
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THE PLAYHOUSES.

"THE WORLD OF LIGHT," AT THE ROYALTY.

THE credit for this production goes entirely to Mr. Leon M. Lion. He has cast it so brilliantly as almost to dazzle our eyes to the obscurity of the author. Mr. Aldous Huxley is worse than obscure; he is repetitious. He forgets that an audience is always present during a play and is therefore legitimately bored when a conversation between two characters in one scene is repeated for the benefit of a third in another. He makes the further mistake of presenting an entirely unsympathetic group of characters to engage our interest. It is impossible to believe that Mr. Wenham, the thrice-married, elderly accountant, would be so out of contact with his son as the author makes him. Hugo, the son, feeling himself forced into marriage, decided to make a midnight departure to Guiana with one of the most aggressive young men seen on the stage for a long time. (Mr. Huxley, by the manner of his speech at the fall of the curtain, is not aggressive, and so may be pardoned for imagining that the thrustfulness he lacks himself appeals in others.) The aircraft in which Hugo flies from home is wrecked in some foreign sea, and a medium holds daily séances at the father's home to keep him in touch with his presumed dead son. On the strength of these "messages" from the "beyond," Mr. Wenham writes a book which sells, at a guinea a time, to the extent of sixteen thousand copies. There is thus some reason for Mr. Wenham's lack of cordiality when his son returns, for this means the withdrawal of the book and the announcement of his folly in the Press. I found it difficult to appreciate how Hugo defended the medium against a charge of charlatanism. That his subconscious mind should achieve a long-distance thought-reading of Hugo's, and assume him to be in Heaven rather than in South America, was beyond me. Nor could I understand why Enid Deckle, Hugo's fiancée (brilliantly played by Miss Fabia Drake), had to give herself to such a fat, unpleasant person as the medium. Things that may seem possible in a novel by Mr. Huxley are not equally credible on the stage. Much too wordy, and lacking in movement, the play held our interest by the fine acting of Miss Fabia Drake, Mr. Aubrey Mather, Mr. Marcus Barron, and the other members of the company.

SECOND EDITION OF THE CHELSEA FOLLIES, AT THE VICTORIA PALACE.

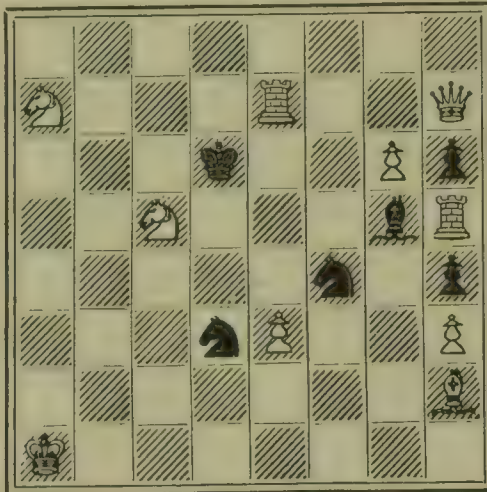
Though I thoroughly enjoyed Mr. de Bear's revue when I saw it last December, I'll admit to being a trifle dubious as to its powers of attracting a West-End audience to Pimlico. Happily I was wrong, and here is a second edition to prove me so. This second edition is quite equal to the first, which is high praise. Messrs. Nervo and Knox are the finest pair of knockabout comedians in the country, and are at the top of their form. There is Mr. Naunton Wayne, an incomparable *compère* with much more to do, including some extraordinarily good imitations, and Miss Peggy Cartwright to dance delightfully. This second edition should continue to pack the Victoria Palace for its allotted span of three months.

CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2.

PROBLEM No. 4086. By T. K. WIGAN (Woking).
BLACK (6 pieces).



WHITE (10 pieces).

[In Forsyth Notation: 8; S3R2Q; 3k2Pp; 2S3bR; 5s1p; 3sP2P; 7B; K7.]

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 4084. By EDWARD BOSWELL (LANCASTER). [2B2S2; 5RPP; 4p2r; 5bkp; 4p2r; 4P1Pp; 1B3S1K; 8—in two moves.] Keymove: PK18(Kt) [Pg7—g8=S].

If 1. — RK13, 2. Kt×P(R7); if 1. — RB3, 2. B×R; if 1. — BK13, 2. Kt×P(K6); if 1. — BK15, 2. Kt×P(K4); if 1. — RK15, 2. Kt×P(R3); if 1. — RB5, 2. KP×R; and if 1. — PK4, 2. R×B.

It must indeed be rare for a composer to be accused of being anticipated by himself, but, as we explained in an answer to Mr. Duncan Pirnie, this was no fault of Mr. Boswell's. This problem is a Grimshaw-and-a-half, the same Bishop being used in mutual obstruction with two Rooks. It will be easily remembered by those who solved it before from the fact that there are three White Knights on the board after the keymove, and it is not everyone who has a spare Knight in his box. Mr. Boswell, besides being a talented composer and a most formidable solver, conducts the excellent Chess Column in the *Morecambe Visitor*.

THE SPIDER AND THE FLY.

A reader asks me to give a specimen of Dr. Alekhin's early style, and we take the following from his book, "My Best Games of Chess," a fascinating and most informative collection which should be on the shelves of every student and lover of the beauty of chess. The game was played in Paris before the war, and the champion-to-be had just reached his majority. Mr. de Rodzinski could have had no prescience of the coming halo, and he set about the young Russian like Greco "exhibiting" against a pupil. Times change, and the opening, a sort of twisted Philidor, has disappeared from the books.

(King's Knight's Opening.)

WHITE	BLACK	WHITE	BLACK
(Mr. de Rodzinski)	(Dr. Alekhin)	(Mr. de Rodzinski)	(Dr. Alekhin)
1. PK4	PK4	10. Q×R	QOB5!
2. KtKB3	PKQB3	11. PB3	B×P!
3. BB4	PQ3		

Philidor's scheme gives Black a cramped game against the best positional play, but if treated disrespectfully may prove quite prickly against a storming attack.

Probably, as the champion says, the following line is stronger—
6. B×Pch, Q×B; 7. Q×P, KQ2;
8. Q×R, B×Kt; 9. P×B, Q×BP;
10. RKt1, Q×KtPch; 11. KQ1;
QB6ch; with a drawish outlook.

6. KtR3
7. B×Pch Kt×B
8. Kt×Kt Q×Kt
9. Q×P KQ2!

This must have surprised White, and he probably thought, with a shiver, of what Anderssen did to Kieseritzki.

Much stronger than 11. —
KtQ5; 12. PQ3, Q×QP; 13. P×Kt, B×P; 14. KtB3.
12. P×B KtQ5
13. PQ3
White, not seeing the significance of the B sacrifice, goes on with the line of defence indicated above, but the absence of his KtP makes all the difference. 13. P×Kt was his best chance, albeit a poor one.

13. Q×QP
14. P×Kt BK2
Here, Dr. Alekhin drily remarks, White may choose between loss of the Queen or mate. He prefers the latter!

15. Q×R BR5 mate.
Exit the young Alekhin, humming: "Won't you come into my parlour?"

OXFORD v. CAMBRIDGE.

This match produced a closer finish than the Boat-Race, ending in a dead-heat. There was some very queer chess played, and the modern undergraduate seems to be scared by 1. PK4, as there were three Sicilians and two French Defences. This may be a sign of increasing profundity, but if the young idea is "safety first," what will they do when bald heads and beards put the brake on the spirit of adventure?

THE INSULL CUP.

By virtue of the victories of Michell and Winter, London beat Philadelphia and retained the trophy. There seems to be some doubt as to whether that implies permanent possession of the Cup, but, even if it does, we suppose London will put it up for competition again and keep these interesting contests alive. A keen match is worth ten cups on the sideboard!



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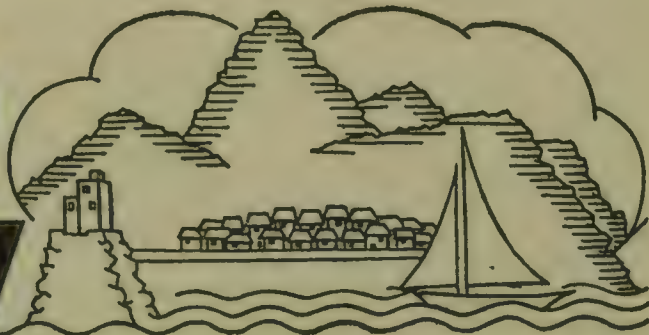
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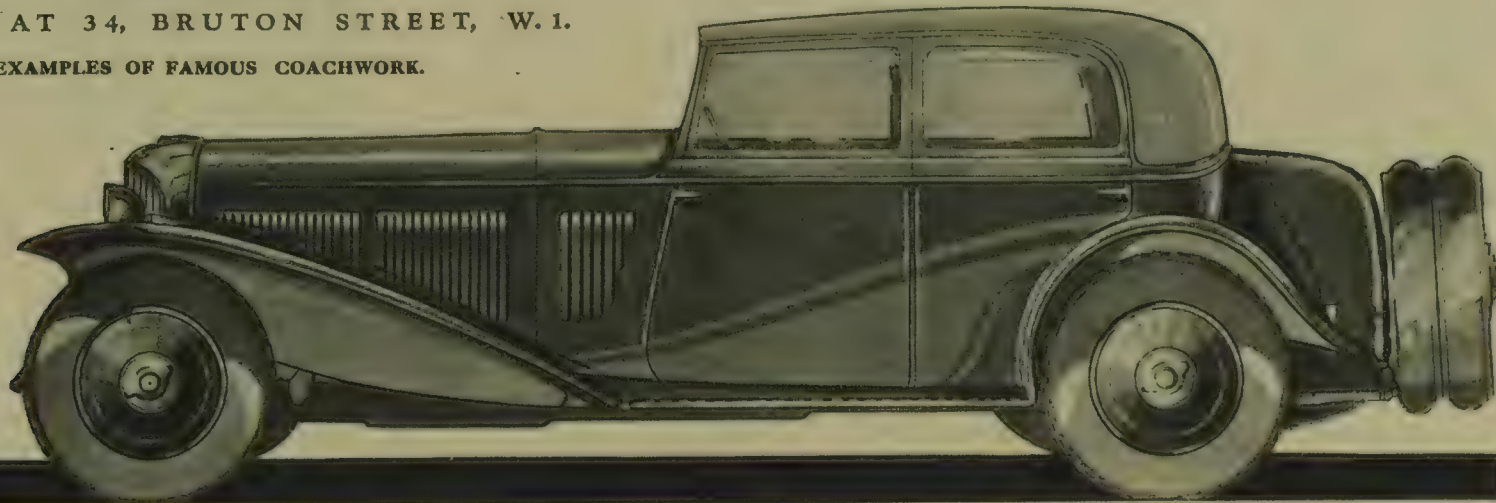
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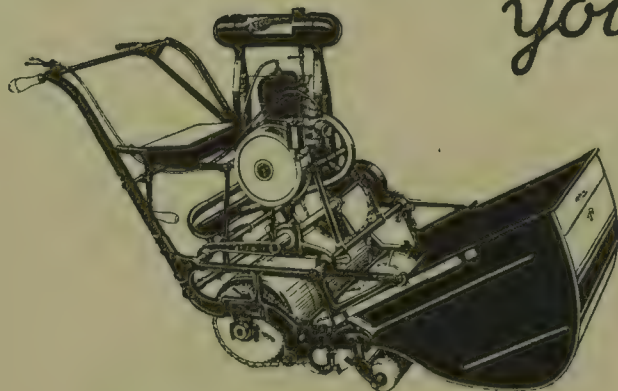
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THE LIFE OF SIR JOHN NARBROUGH."

(Continued from Page 588.)

upon the whole earth can compare with His Royal Highness in gallant resolution in fighting the enemy, and with so great conduct and knowledge in navigation as never any General understood before him." This praise is the more valuable, considering the ill-feeling that had arisen from the practice of giving commands of ships to untrained gentlemen over the heads of qualified, sea-bred sailors. The English were very critical of the part played by the French, "who never will be as they ought to be. . . . The French were very slack in bearing down, and in great disorder, nor do I expect better of them." Narbrough's ship suffered very severely in the Battle of the Texel—the last great battle of the war. If De Ruyter did not gain a decisive victory, at any rate "he prevented the English landing troops in Holland to support Louis," and the Duke of York hailed him as "the best sea commander of his time. His good sense was only equalled by his courage." On the retirement of Lord Ossory, just before the war ended,

Narbrough was made Rear Admiral and knighted. For the next few years the Mediterranean was to be his main theatre of operations. Since the earliest times the shipping of Christian countries had been harassed by the "Barbary Pirates," whose main bases were Tunis, Tripoli, and Algiers. To obtain redress from the Dey was apparently impossible; accordingly Sir John Narbrough was to see if force of arms could accomplish what pacific measures had failed to secure. His attempt to blockade Tripoli was unsuccessful; but he struck a decisive blow by sending Lieutenant Cloudesley Shovel into the harbour to burn the shipping there—a brilliant stroke. But its consequences were not permanent. Trouble again broke out with Algiers, and Narbrough was sent to "demand satisfaction for their many abuses and injuries done to his Majesty and subjects. And if they will not make Satisfaction, then to make a War with them."

They did not make satisfaction and war followed. Narbrough's campaign reduced the numbers of the Algerine fleet from thirty-two to nineteen. Just before leaving for England, he wrote: "I have had some days since a fair chase after 4 Algerean ships and exchanged some shot. The Pearl of Algiers I have well daubed and I cannot tell but she may be drove on shore. I fired her close into the shore if not on shore."

On his return he learned that his wife had been dead for more than a year. After he had been appointed a Commissioner of the Navy he married again; his second wife bore him five children. In 1686 he "made the most profitable investment of his life. For he was one of those who took shares in Captain William Phipps's Expedition to salvage the treasure from a wrecked Spanish galleon which had been lost some forty-two years before somewhere near Hispaniola." His share in the booty amounted to £32,000. But the lure of the treasure was to prove his undoing. He returned to the quest, was taken ill with fever, and died.

The day before his death he wrote to the Duke of Albemarle, chief shareholder in the treasure-hunt, a long detailed letter explaining everything that had happened, and drawing particular attention to the



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work of his Lieutenant, "which might stand him for promotion." This final act of conscientiousness and devotion to duty in the face of suffering is an admirable illustration of his character. His biography is not rich in matter of a personal nature; but Miss Dyer makes the most of what she could collect. Her book is an extremely able and scholarly piece of work; a worthy memorial to a great seaman, and an illuminating account of the times in which he lived.

L. P. H.

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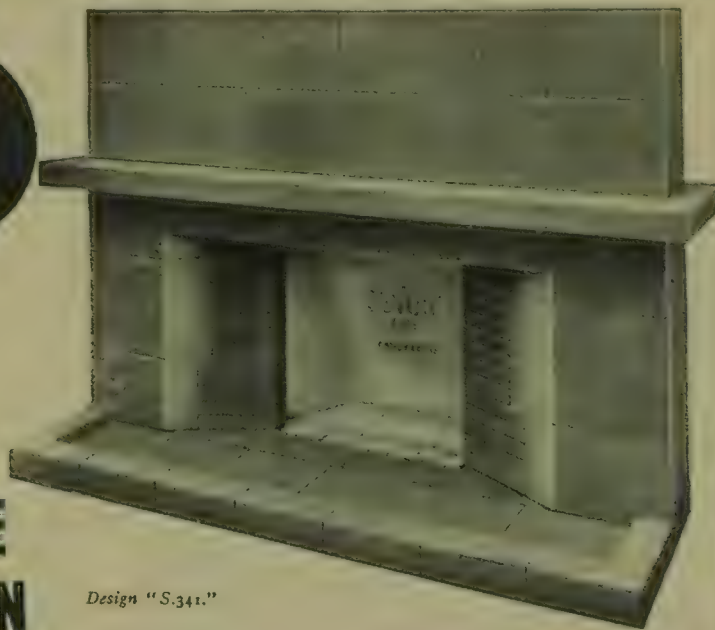
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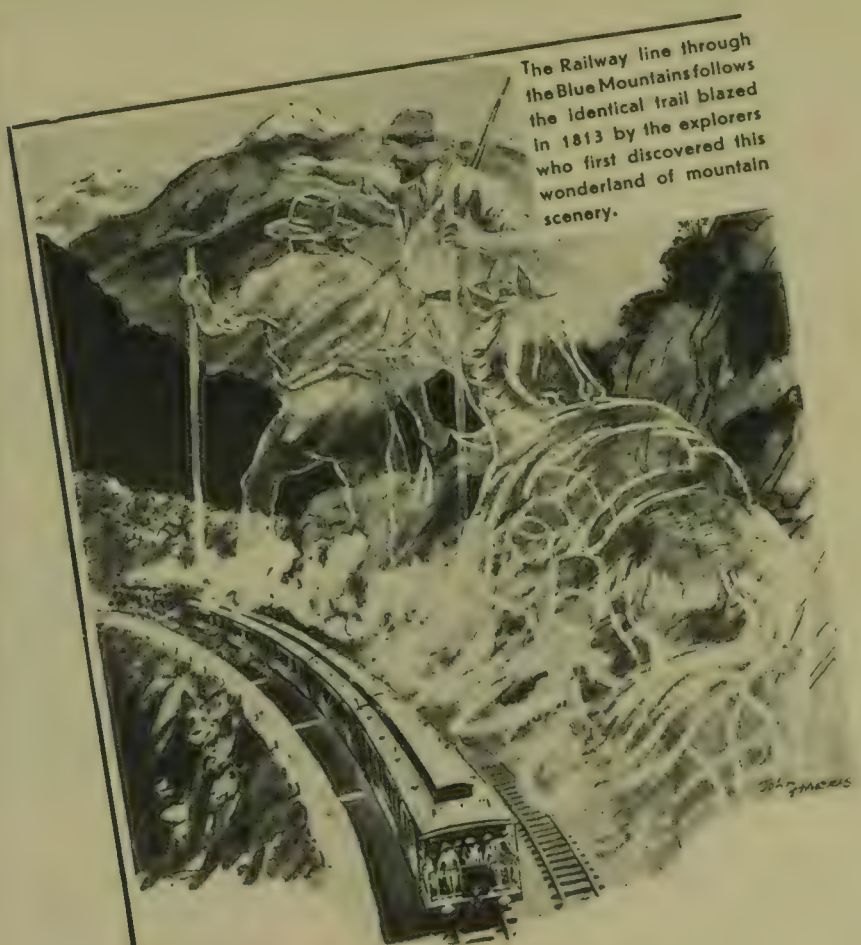
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

A MOTORIST in the South of England was fined recently for teaching his son to drive on a public road when the boy was too young to be granted a driving-licence. There can be no defence in such cases, as the law now stands. I would, however, like to point out to those wishing to teach children how to drive cars that they can do this on any private roadway. Better still, take the car and the pupil to Brooklands. This is a private track, and there one needs neither number-plates for one's machine inside its demesne nor actually driving-licences. Of course, those who race have to have their official permits from the R.A.C. or the A.C.U., for cars and motor-cycles respectively. Brooklands during the week, except on Saturdays or on race-meeting days, is an admirable spot for teaching driving, and I wonder why more motorists with a growing-up family do not join the B.A.R.C. for its convenience in this respect. Of course, they can pay the usual week-day entrance fee for the use of the track. This, I believe, does not exceed half-a-crown. Brooklands Easter Monday Meeting was a great success, as usual, and many present agreed with the writer that too few of the general motoring public use this excellent track for giving their sons and daughters, nephews and nieces, driving lessons when the track is free from the racing community.

There was much rejoicing among the racing fraternity at the success of Donald Healey, driving the Riley "Nine" touring car, in winning the 1100-c.c. class prize in the recent

Paris-Nice trial. He was sixteenth in the general classification. Another British car, the supercharged two-litre Lagonda, was fourteenth in this exacting road-race, the actual winner on handicap formula being a two-litre Alfa-Romeo. An American Duesenberg, driven by Signor Medrano, was second, and a 2½-litre supercharged Bugatti third. Healey won 3900 francs as his share of the prize-money, which would no doubt help to pay expenses. He is taking part in the Budapest Rally, with his starting-

exciting race to watch out of any contest held each year, as those who know the streets of Monte Carlo will agree.

While I am dealing with future "Double-Twelve" and "Fifty Entries" sporting competitions, I must not forget to congratulate the Junior

Car Club on receiving no fewer than fifty entries for the "Double Twelve" hours' race at Brooklands on May 8 and 9. The list of entries promises a series of "dog-fights," irrespective of the ultimate winner

of the event itself. There are several teams of Austin "Sevens" to fight other teams of M.G. Midgets in the 750-c.c. class. Moreover, we are to see a battle between the new 1100-c.c. Maserati, Amilcar, and the Riley teams, superchargers versus unsupercharged engines; France and Italy against Great Britain. In the 1½-litre category, the Alfa-Romeo cars are competing against Alvis, Aston Martin, Frazer Nash, and Lea-Francis. Much speculation is rife as to how the Talbotts will fare against the Maserati in the three-litre class. The Invicta

and the Mercédès-Benz so far are the sole representatives of the over three-litre up to five litre, and over five-litre to eight-litre, classes. Lord Howe has entered the Mercédès, so I suppose he will be the scratch man of the race.

New Hillman Six-Cylinder.

A low-priced six-cylinder Hillman car of about 16 h.p. is to be introduced to the public on April 27, at the Albert Hall, London. This will be a novel presentation of a new model in a concert room and oratorio chamber. No doubt the large number of Hillman distributors in all parts of the world will fill this extensive hall's ground floor, especially as they are to receive the hospitality of the Hillman

(Continued overleaf.)



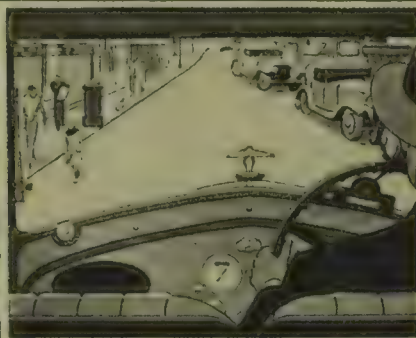
AS SUPPLIED RECENTLY TO ADMIRAL WASON, C.M.G., C.I.E.: A DISTINCTIVE THREE-LITRE HOTCHKISS "LA BAULE" MODEL.

point at Gibraltar, so several European countries will have a view of this successful Riley "Nine." On April 19, the thrilling race through the streets of Monte Carlo will take place, in which twenty-seven of the most famous drivers in Europe are taking part. Our English contingent in this event are Captain Birkin, Earl Howe, and Mr. Penn Hughes. The two latter are driving Bugattis, and "Tim" Birkin one of the new Maserati cars. It is a truly international affair, France, Italy, Germany, Switzerland, Austria, and Chile providing drivers, as well as England. Divo, Caracciola, Nuvolari, Varzi, Chiron, Arcangeli, and Dreyfus are some of the pilots handling Bugatti, Mercédès, Alfa-Romeo, Peugeot, and Maserati cars in this event. I always think that this is the most

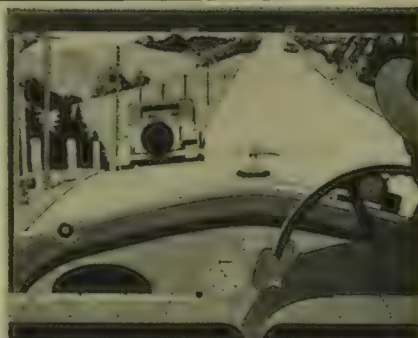
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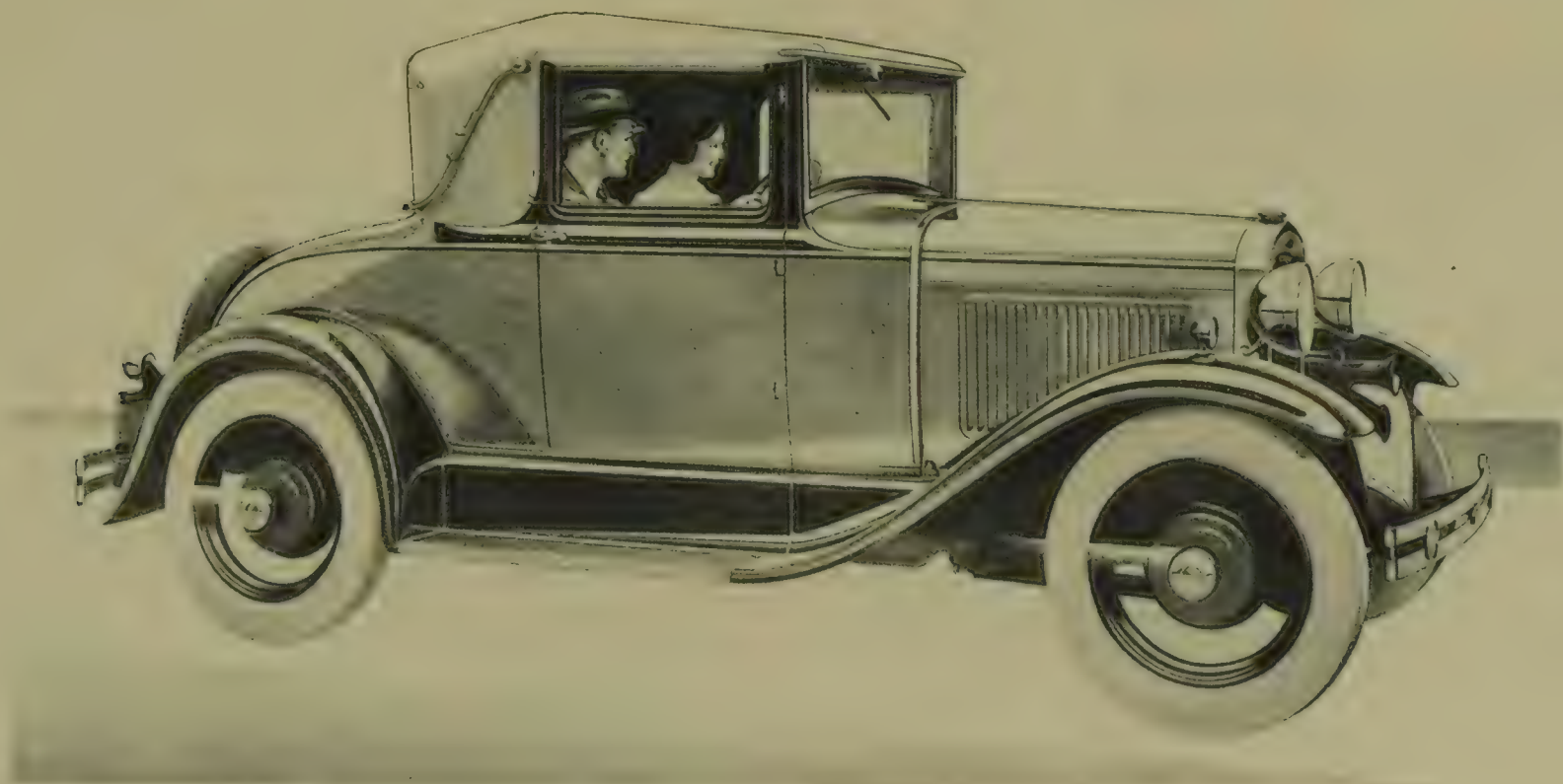


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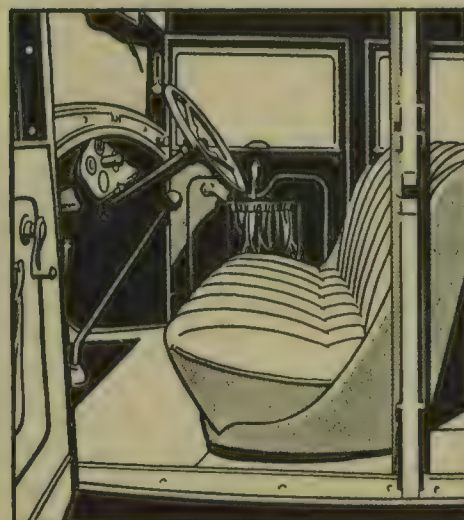
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Continued.]

Motor Co., Ltd., at a luncheon there. As all the writers on motor matters and newspaper representatives will also be present on this occasion, I must leave my readers to wait until Tuesday, April 28, to reveal the full details and price of the new addition



BY THE STATUE OF C. S. ROLLS, IN MONMOUTH: AN AUSTIN SIXTEEN "BEACONSFIELD" FABRIC SALOON.

C. S. Rolls, pioneer of aeroplane and automobile development, is represented here in the dress in which he flew across the Channel and back in 1910.

to British cars. I am, however, permitted to say that the car has been designed for both home and overseas markets, so that it is no small affair. Moreover, the present Hillman factory is now equipped with the most

modern plant for quantity with quality motor-car production, so that I expect the world will see a new standard in value for money in this new British model.

Morris Success ; Million Profit.

Sir William Morris and his associates of Morris Motors, Ltd., deserve the thanks of all British motorists for proving to the world that even in bad times our popular-priced cars can be sold, and sold at a profit. The public hold the preference shares of this company, and they have received their dividend as usual; as, with the amount brought forward, there was £949,155 available for distribution, and 10 per cent. on the ordinary left £258,112 to be carried forward to next account. Folks are apt to scoff at British cars as a profit-making business, with their comparatively small output compared to those in the U.S.A. I can only remark that most of my American friends in the motor-manufacturing business would have liked to have had as good a year as Morris Motors, Ltd. I am glad Sir William Morris will be present to receive the congratulations of his supporters at the general meeting next week, after his return from Buenos Aires. He and Mr. Blake, his co-managing director; Mr. Thomas, and all the others in office thoroughly deserve the praises they may receive on this occasion. The reason for this enthusiasm is that Morris Motors, Ltd., was the first post-war motor company to receive the full support of the public who subscribed for its share flotation. For many years the public would not put a penny into motor companies. The success of the Morris business brought confidence. It will be further increased by the present successful balance sheet.

Rolls-Royce Continental Saloon.

The present 25-h.p. Rolls-Royce is a marvellously good car, and truly cheap at its price, considering the excellence of its road performance and comfort at speed. It is in great demand at the present time by the élite, as anybody can see for himself if he meanders down Bond Street any day. Rolls-Royce never stop improving the details of their products, although it is seldom one can get the officials to talk about them. For instance, Sir Malcolm Campbell is taking delivery of a Rolls-Royce "Phantom II." Continental saloon for his use at home and on the Continent. It has many special features. There are stone-guards underneath



UPHOLDING THE DIGNITY OF THE OLD BERKELEY POINT-TO-POINT AT KIMBLE ON MARCH 31! A ROLLS-ROYCE BELONGING TO LADY CURRIE (WHO IS SEEN SEATED) SERVES AS A "GRAND STAND."

the wings to prevent damage to the paintwork. These guards also extend underneath the chassis to conceal and protect such components as the silencer. An apron is fitted between the dumb-irons, and it is

[Continued on page 626.]



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This is an important question should both you and your wife drive your car. If, as it is probable, you are of different heights, what is a comfortable driving position for one is anathema to the other. And, maybe, your son or daughter occasionally takes the wheel, complicating the question of seat position still further.

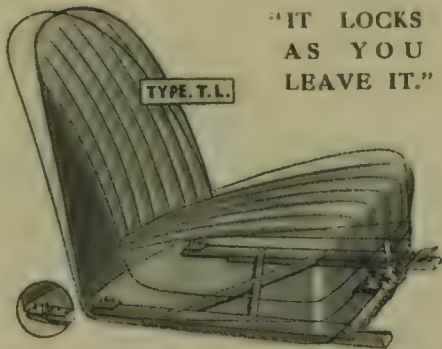
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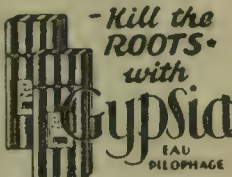
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MARINE CARAVANNING.—CXXII.

By COMMANDER G. C. E. HAMPTON, R.N.

BEFORE anyone buys a pleasure-vessel he should take great care to ensure that she belongs to a type and is of a size that will provide the maximum amount of enjoyment for the minimum expenditure. My choice falls on the small auxiliary yacht, for such craft belong to a type which can be used for "mud crawling" on inland waterways and also for extended ocean cruising, providing they are stoutly built and properly designed. Many times have I drawn out my auxiliary "dream ship," and on each occasion her dimensions become smaller. The reason for this does not lie only with the increase in the cost of living and greater poverty, though this is an important factor: it is due in great measure to the fact that in bad weather I prefer the small ship as being safer than many of her larger sisters.

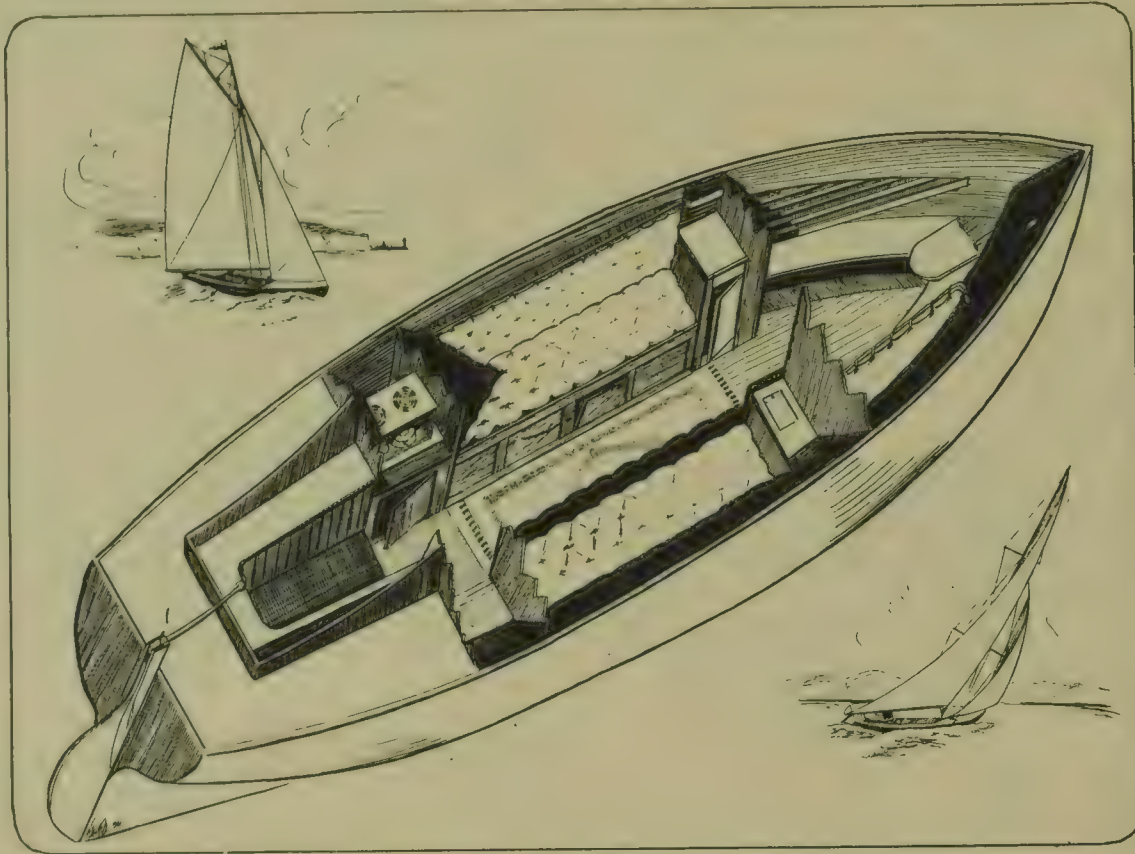
Until recently there have been very few small standard auxiliaries on the market, so naturally I am interested in the six-ton Cockerel cutter which has been produced by Cockerel Cruisers, Ltd., of 22-23, Laurence Pountney Lane, London, E.C.4. This little vessel has intrigued me, for, without any undue overcrowding, she contains more "comforts" in her midget hull than are usual in standard boats of her class. She

is not a "fifty-fifty" boat, but a full-blown sailing-craft that is fitted with an engine of sufficient power for stemming the tides round these coasts. Her length is only 28 ft. over all and 22½ ft. on the water-line, the beam being 8 ft. and the draught 4 ft. She will provide, however, in spite of her small dimensions, a comfortable floating home for three persons in which there will never be any

danger from the results of running out of fuel during a long passage. When I say this vessel is comfortable, I mean it in the sense that, in addition to having a well thought-out accommodation plan, she carries about 1½ tons of ballast on her keel and about 2 tons inside; this, taken in conjunction with her draught of 4 ft., makes her, when compared with many motor-cruisers, exceptionally steady under adverse weather

conditions. As I write, I have the builder's detailed specification before me and also the drawings. They leave no doubt in my mind that the designer has aimed at producing a robust hull rather than one that is cheap and light. Galvanised iron floors are fitted, so that there should be no liability of defects in those regions—the frames and knees are of oak and the planking of pitch-pine one inch thick, all fastenings being of copper or yellow metal rivetted over washers or rooves. The deck is of British Columbian pine 1½ in. thick, the covering board being of teak. Two galvanised-iron mushroom ventilators are fitted over the saloon, and one each over the galley and toilet-room. The accommodation is well thought-out and comprises a fo'c'sle which serves both as a sail-locker and a sleeping-space for one person; it also has a rack for suitcases, a hanging cupboard, and below it is the chain-locker. Aft the fo'c'sle is the saloon, which has two settees with backs that hinge down and form sleeping-berths; a

[Continued overleaf.]



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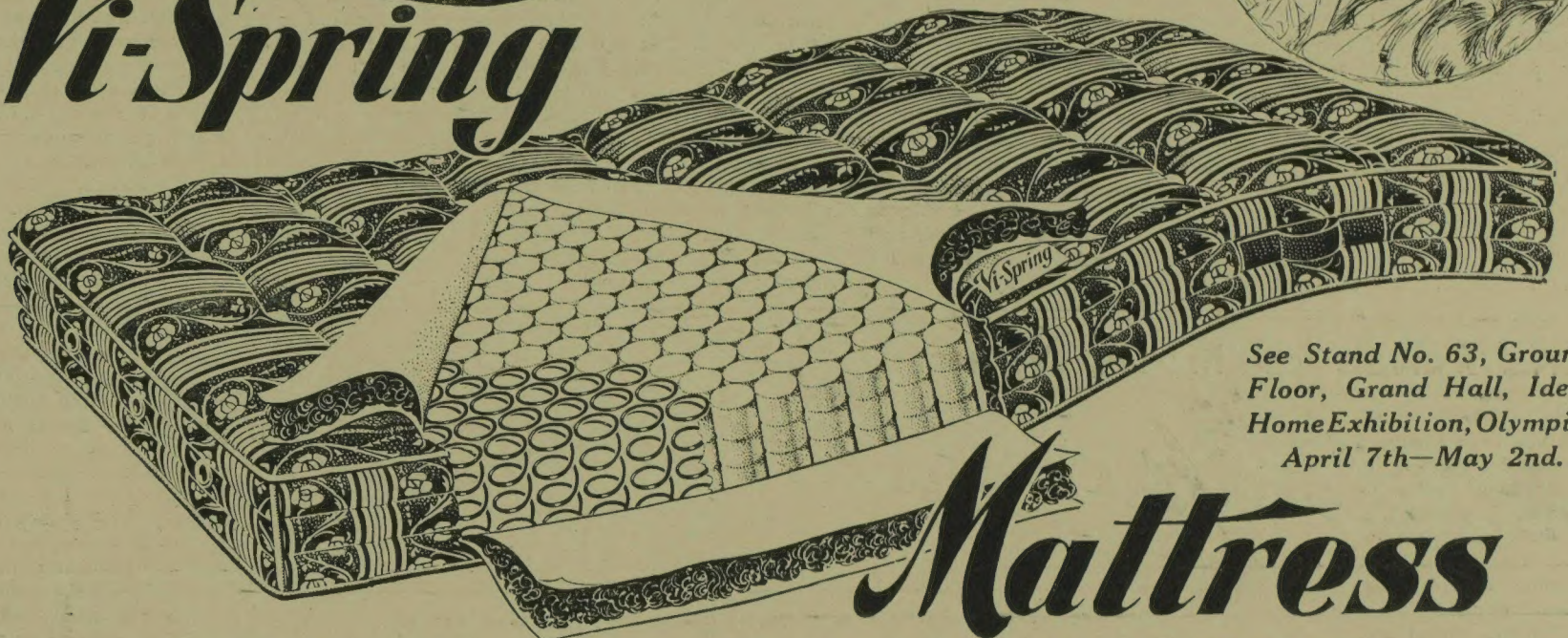
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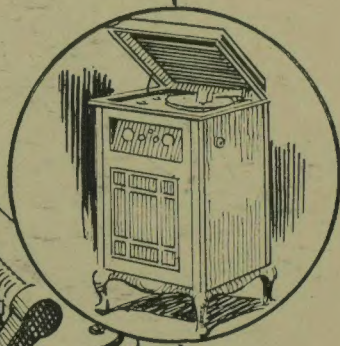
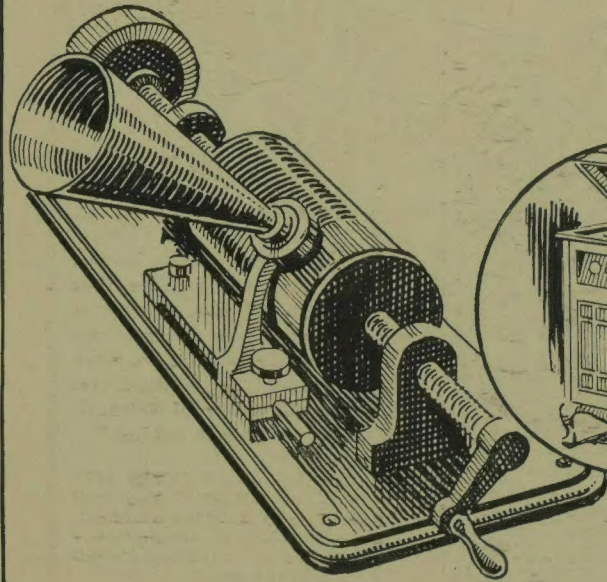
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(Continued.)

mahogany-fronted sideboard with a book-case above is fitted on the port side forward, with a heating stove opposite to starboard that has a clothes-locker in close proximity—the usual folding table is fitted between the two settees.

At the after end of the saloon is a small lobby with a well-fitted galley to port and a toilet-room containing a porcelain basin to starboard. Steps lead from this lobby to the cockpit, which is of the self-draining type and has a 10-h.p. engine under its floor. Fuel- and water-tanks of about 10 gallons each are fitted under the cockpit seats, and a larger locker in the stern which extends into the counter. The stowage space for stores in these little ships is exceptionally good, but if I owned one of them I should be inclined to make the after locker into the sail store and fit up the fo'c'sle as a double-berth sleeping cabin.

An eight-foot dinghy is supplied, and, if required, electric light also, but the latter is an extra to the price, together with bedding, crockery, cooking utensils, navigating instruments, and floor-coverings. The price without these items, but including the sails, etc., and a long list of essential things, is £325, a smaller model of 5 tons being £250. As this craft struck me as likely to appeal to Australian or South American yachtsmen, I enquired about the cost when delivered in those countries, and was told that it would be only £50 more. I can think of no cheaper or more enjoyable holiday than that possible in one of these vessels, which can be delivered in eight weeks from the date of ordering.

THE CHRONICLE OF THE CAR.

(Continued from Page 622)

embellished with narrow strips of chromium-plated steel. The body is a metal-panelled Weymann saloon, with a sliding roof and flared wings. Campbell always has his cars painted blue, and so is this new Rolls-Royce, with black wings, roof, and horizontal mouldings. A wireless set is also installed as part of the accessory equipment, besides the usual instruments, spare wheels, and the like. Radio sets of a special pattern are now to be obtained for car equipment, and no doubt the cars of the future will contain these as commonly as they do clocks on the dashboard.

Britain's fastest and most famous engine, the G.W.R. locomotive "City of Truro," has retired from active service. It has not been scrapped, however, but sent to York Railway Museum. The "City of Truro" made British and world railway history in 1904 by achieving the highest authentic speed ever recorded—102.3 m.p.h.—on the run up from Plymouth when competing for the American mail. The engine was therefore the first form of locomotion to pass the 100 m.p.h. mark, and even to-day still holds the speed record for a railway locomotive. The record run was the culmination of the great fight between three railway companies for the American mail traffic, as *via* Holyhead and Liverpool, on the one hand, or Plymouth on the other. The effect of the run and the securing of the ocean mail traffic by the G.W.R. virtually placed Plymouth on the

direct London-New York route. The "City of Truro" is yet another example of world supremacy of the G.W.R. in speed and locomotives. The "City" class of engines are of the 4-4-0 type and were constructed in 1903-4, and at that time were the principal passenger engines on the G.W.R. system, being used on all the main express services, on the special trains run to Plymouth on July 14, 1903 for his Majesty King George, and on the first Cornish Riviera Express on July 1, 1904, which resulted from this royal special.

Of the thousands and tens of thousands claimed nowadays by the cinematograph as devotees, few will fail to enjoy perusing "Who's Who in Film-land," compiled by Langford Reed and Hetty Spiers (Chapman and Hall; 3s. 6d.). The book should also prove of great utility to journalists and others who are in constant contact with the subject of "stars." The present (third) edition contains over 2450 biographies of British, American, French, German, and Scandinavian film artists and directors. It also includes biographies of once prominent players and directors who have dropped out through death or retirement, and is thus valuable as a record of the past and the history of the cinema. Attractive features are the numerous photographs of film personalities with which it is illustrated; the comprehensive list of British and American studio addresses; the glossaries of studio slang and of "Americaneese" spoken in the American films; the section of Russian biographies; and the articles specially written by leading personalities of the motion-picture world.

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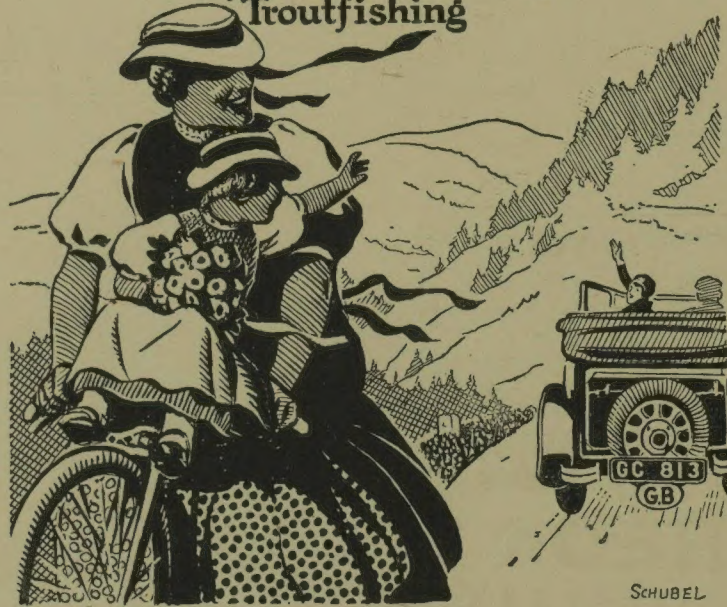
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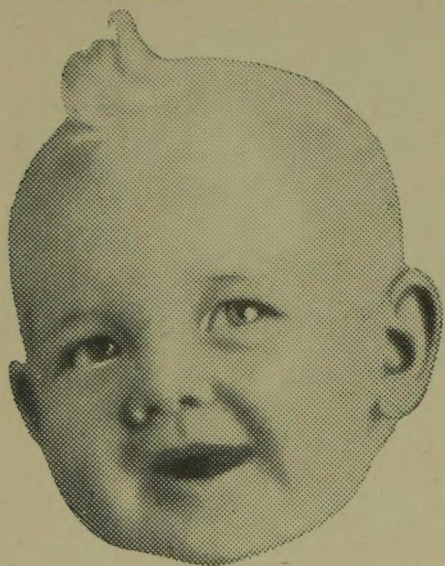
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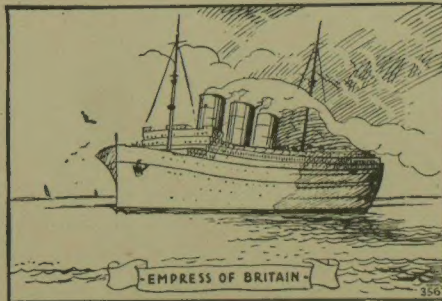
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The TATLER is so convinced that amongst its readers there are scores of good potential civil pilots who are yearning for opportunity to decide whether they could fly an aeroplane, that it is launching a scheme whereby regular readers all over the country may take a flight in an instructional 'plane accompanied by a fully qualified instructor.

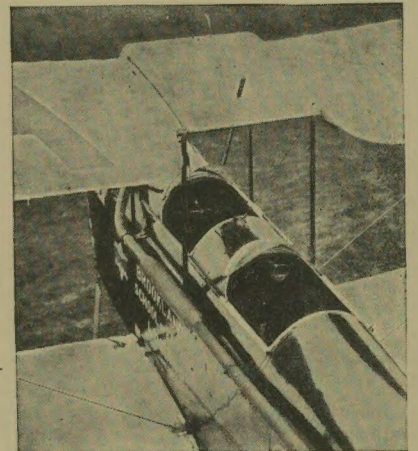
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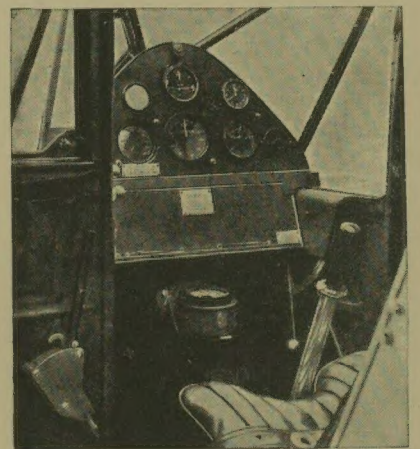
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